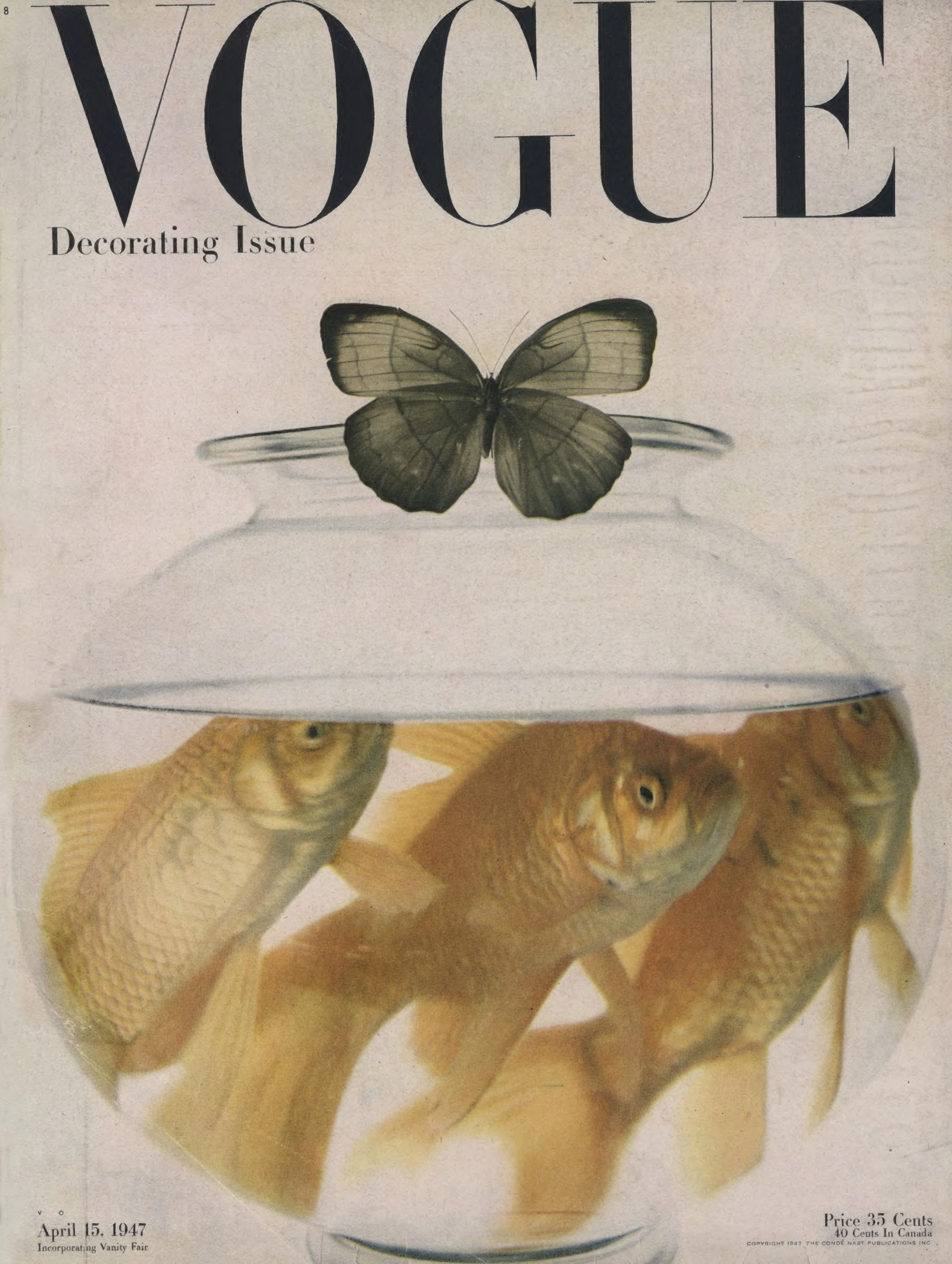
VOGUE

Decorating Issue



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April 15, 1947

Incorporating Vanity Fair

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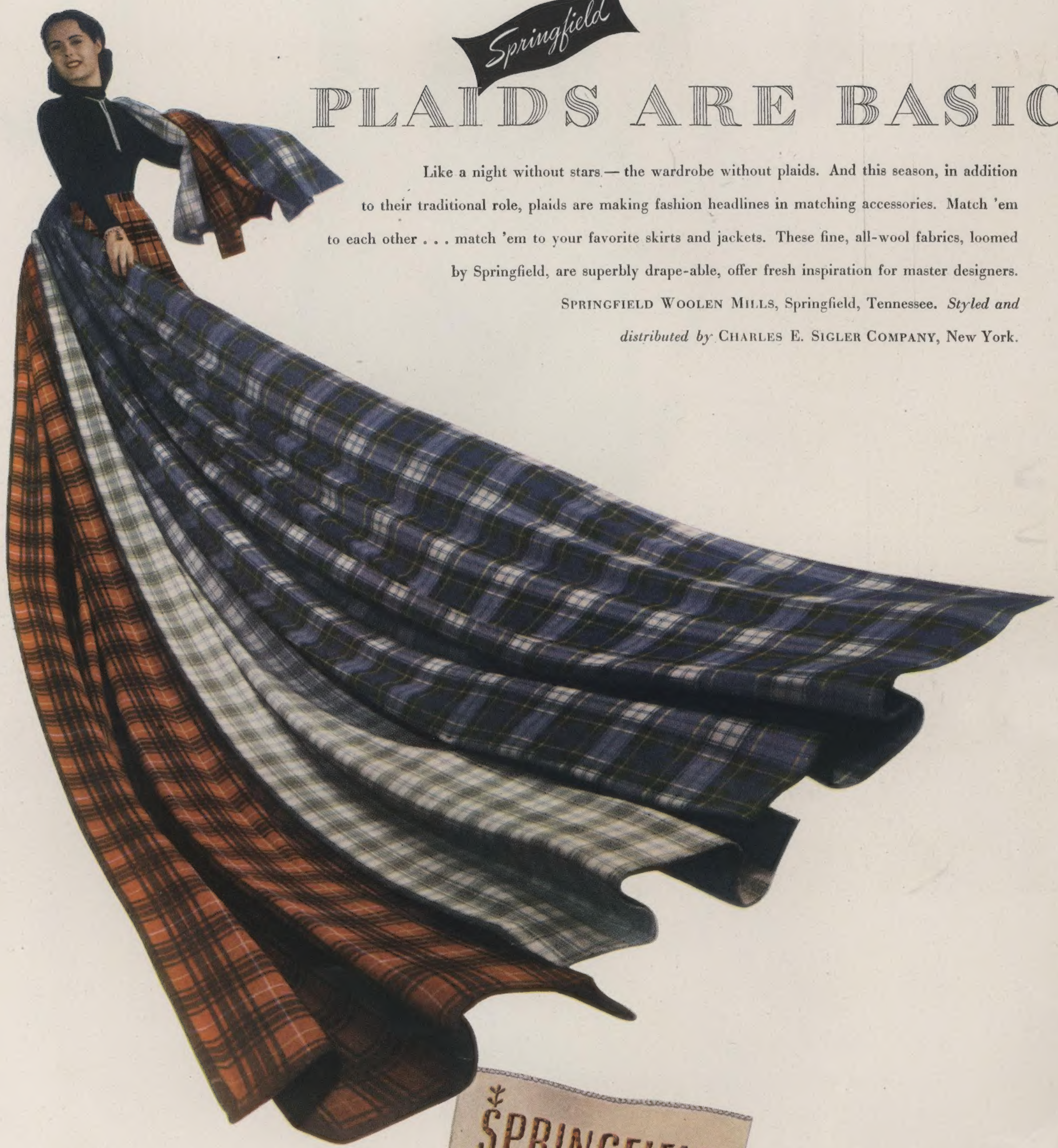

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Springfield, weaver of outstanding plaid fabrics, also produces the world's finest blankets in a variety of styles and exclusive floral colors. All offer the luxurious warmth and long wear of pure virgin wool.

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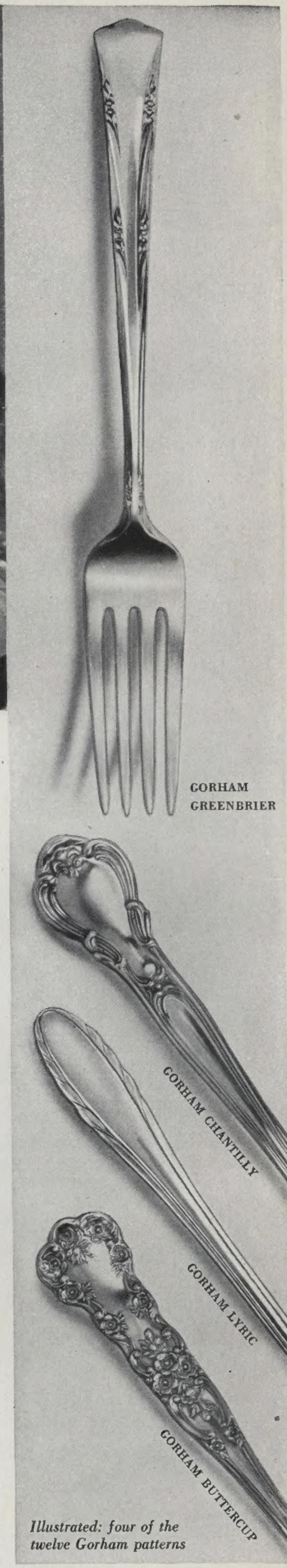

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Ruth Warrick, featured in Enterprise Production, "Arch of Triumph".

Photo by Welborne

Indian Thunderbolt hand print flashes fire and smartness in this daytime dress by Irene Bury. The fabric is California Authentics' Sierra Kool of Bemberg rayon.*

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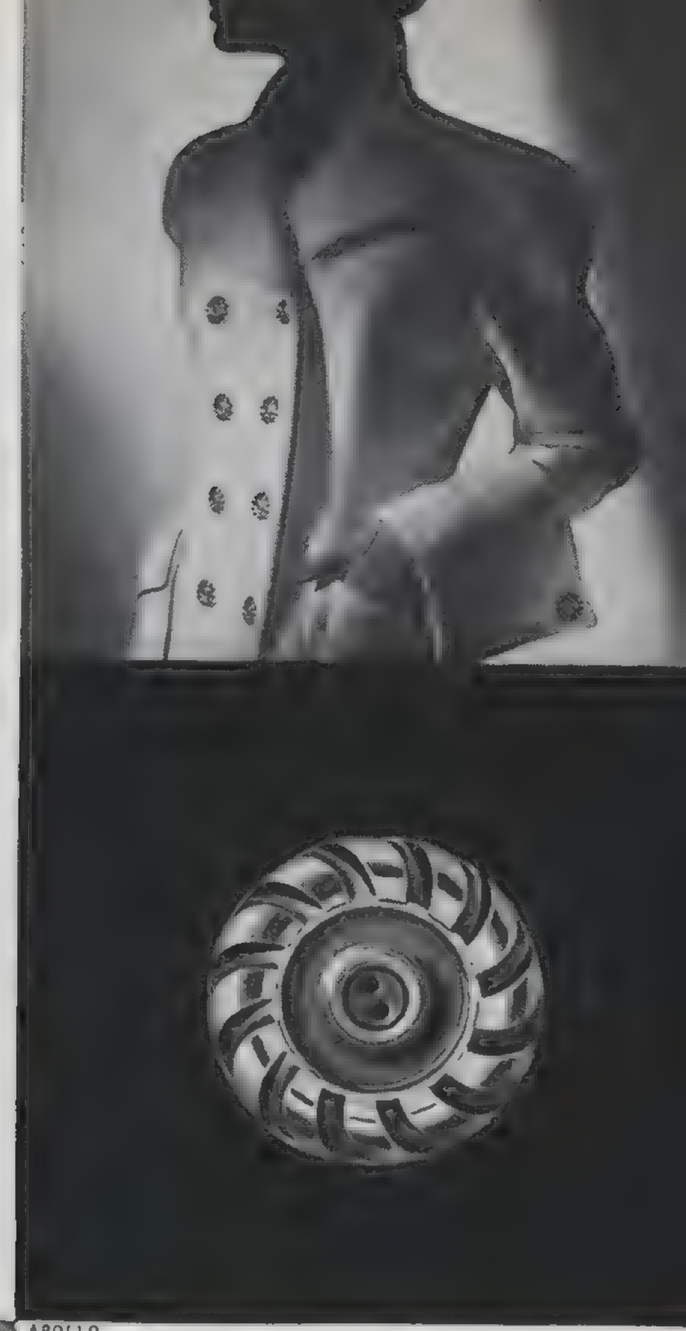

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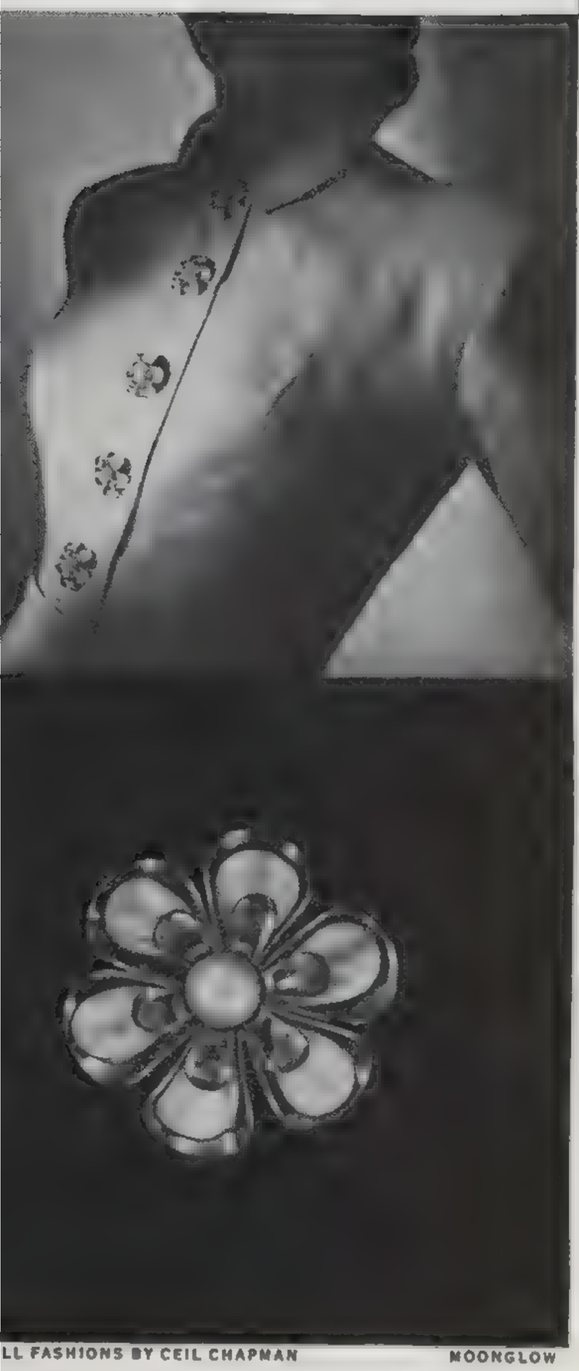

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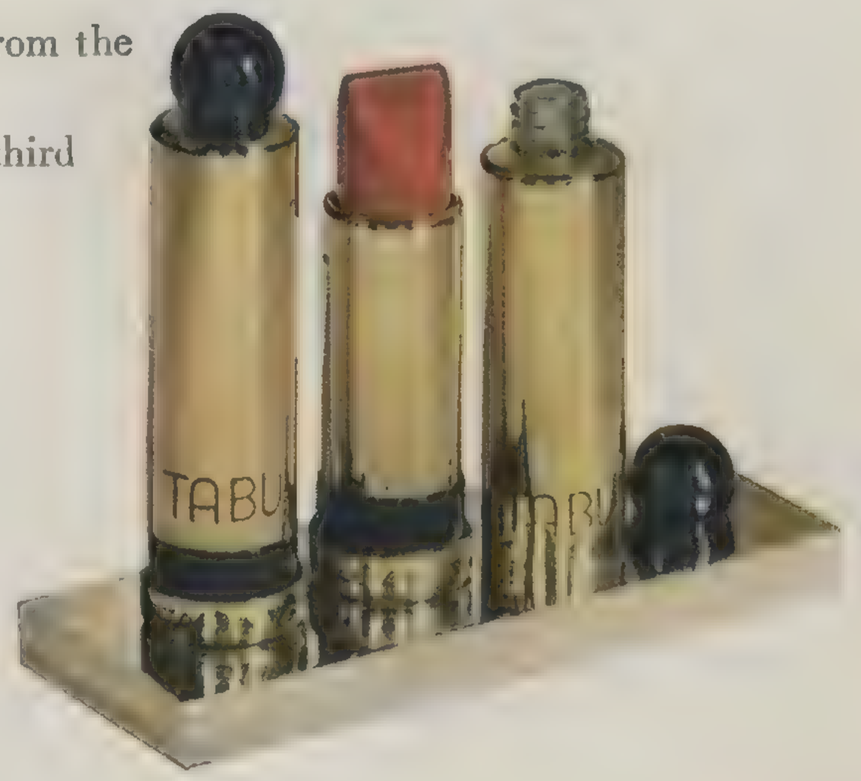

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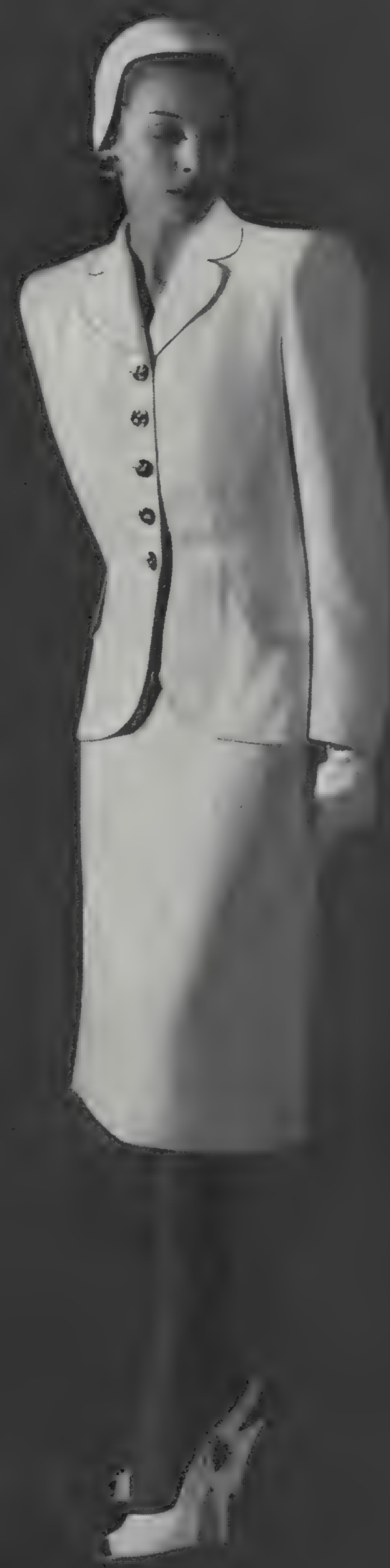

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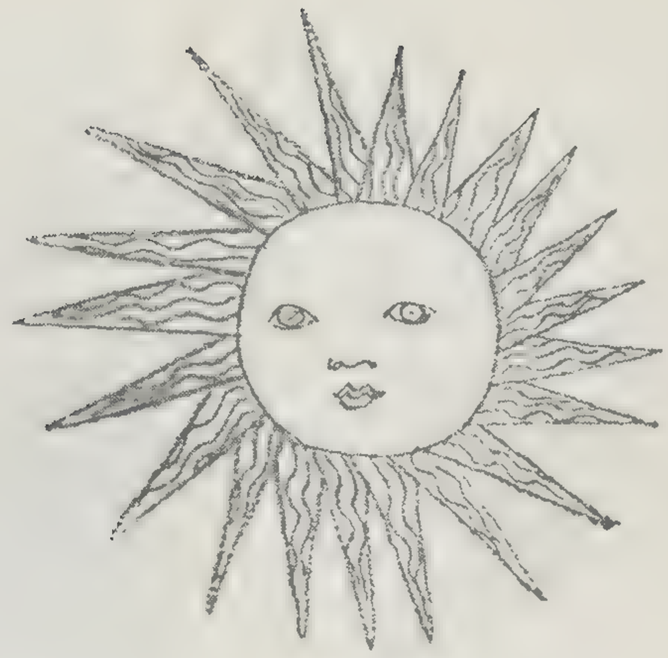


I. Miller

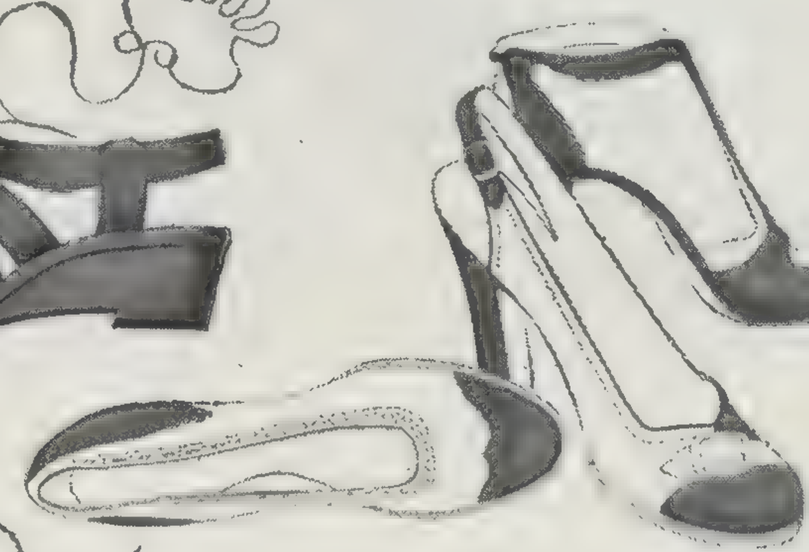
sees summer

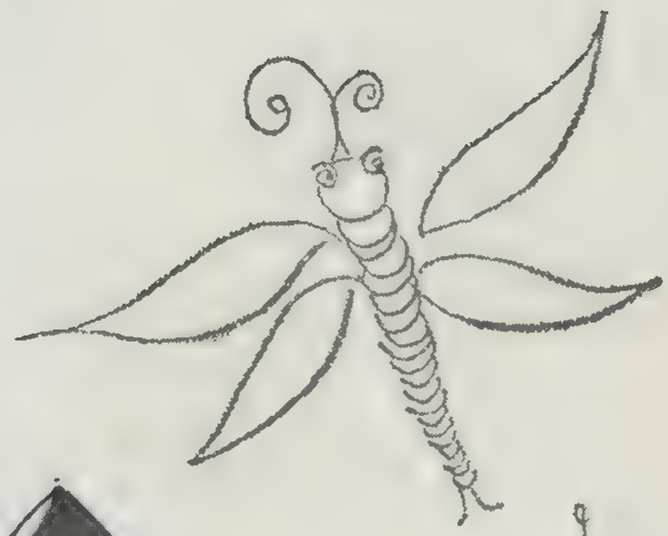
in so many ways,

but all concerned with

movement, grace,

beauty.





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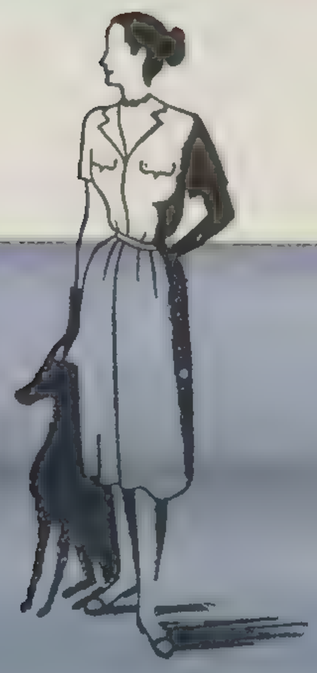

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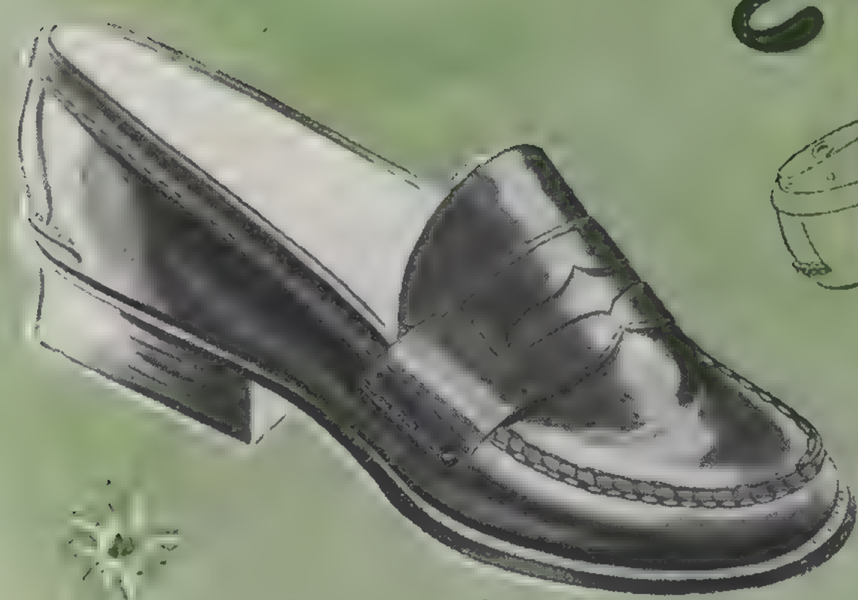

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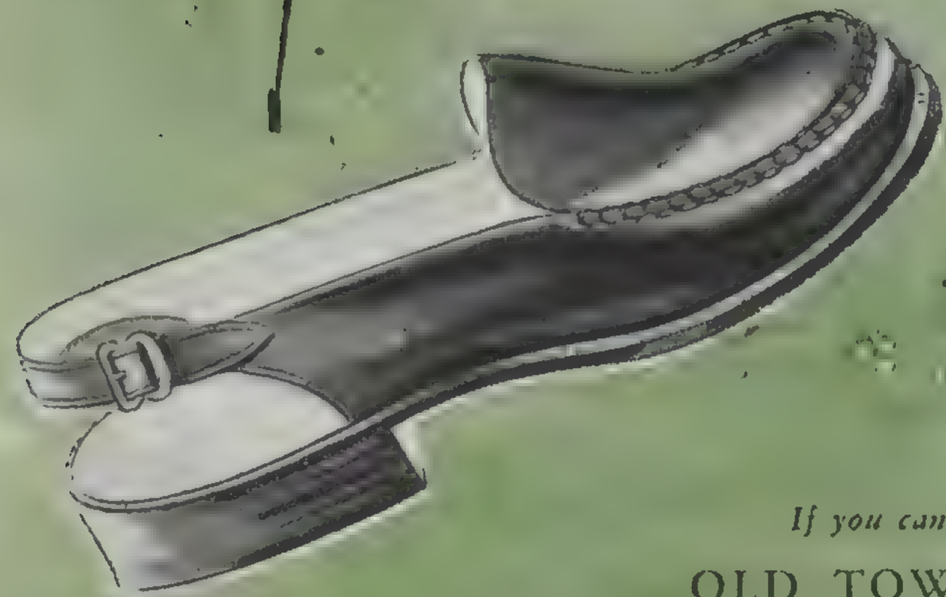

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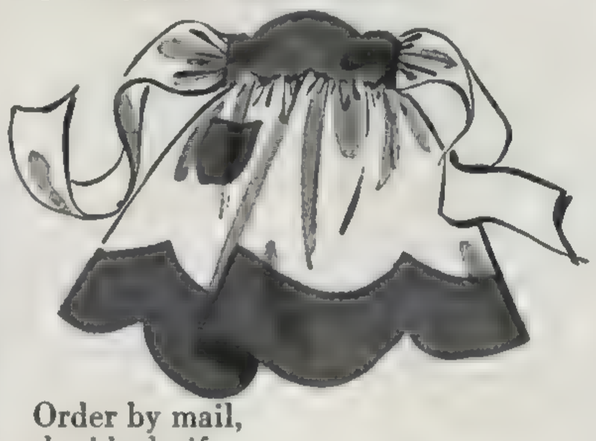

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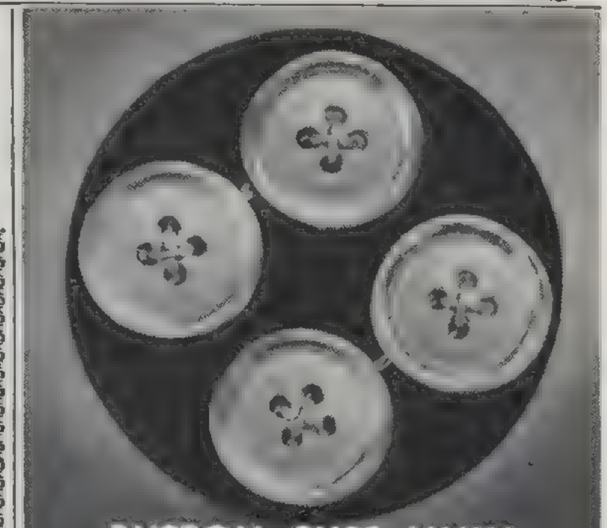

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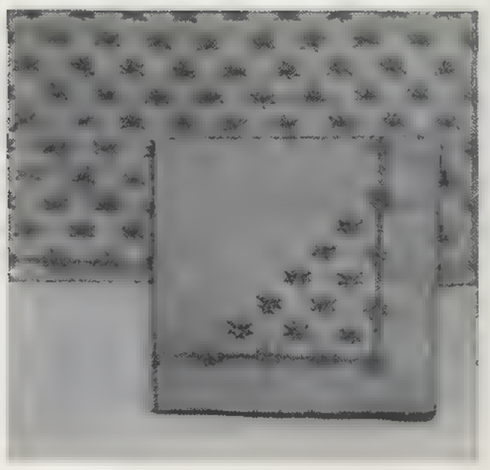

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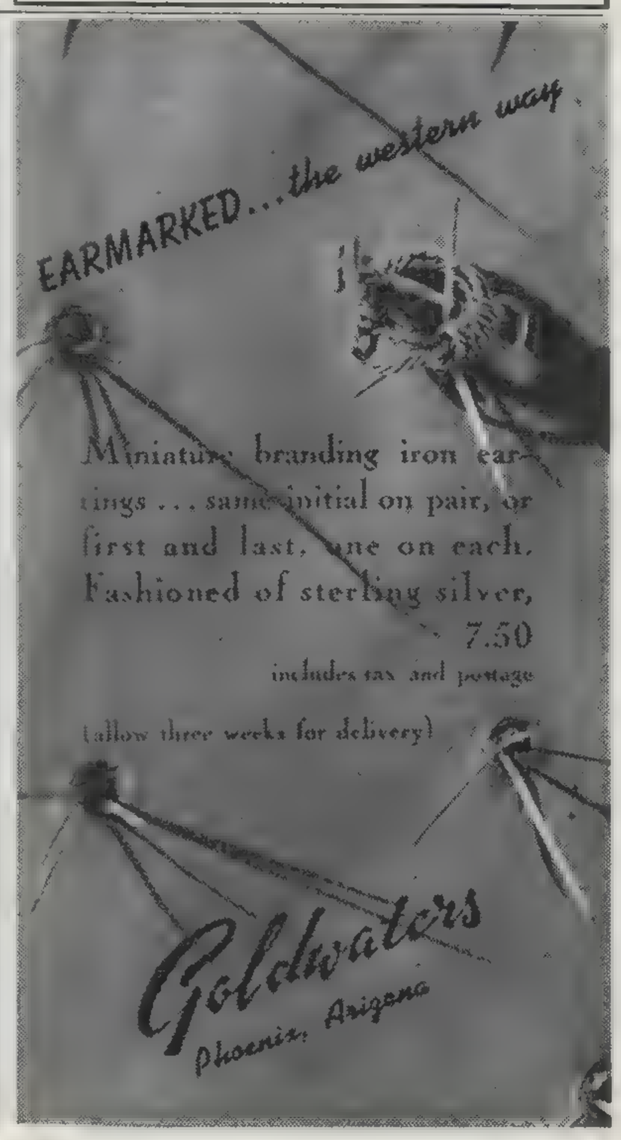

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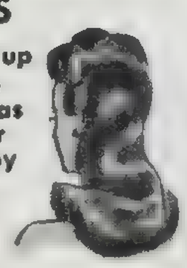

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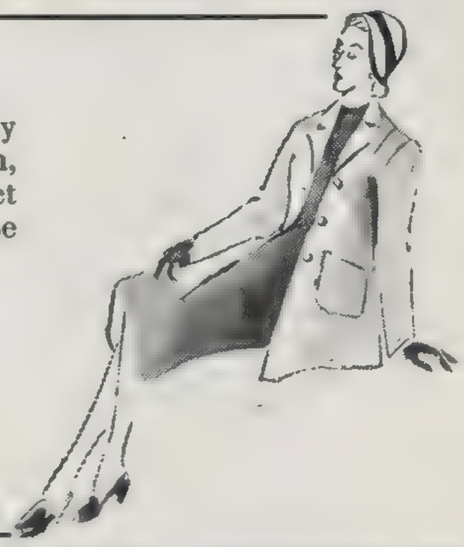

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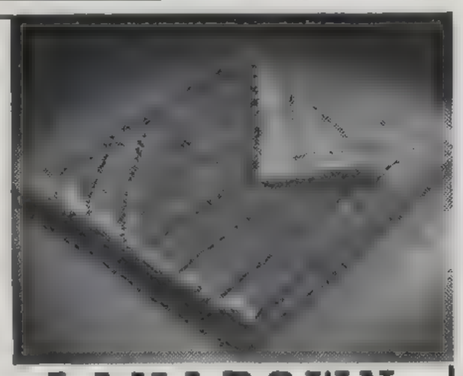

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PENN

COVER: *Penn's pretty fish in their glass house may not, of course, be everybody's idea of the way to live (not enough closet space). But in modern living the visibility is high, too, and your house is as much of a symptom of you. Moral: Your place of living should have vision, beauty, sense and, at least, a butterfly-worth of imagination.*

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Vogue's eye view of spring decorating

ABOVE you see the paper hanger, the painter, casting his shadow on what *could* be your wall. Inside (on pages 100-101), you will see some of the new materials with which he can work. This spring, for the first time since the war, you can *choose* again. There are a profusion of papers and fabrics, a hundred good colours in paint, a bright plenty of ideas. After the long hibernation, your spring decorating urge can come out into the daylight again. But these pleasures, almost commonplace in other days, are not to be accepted complacently as our natural, national due. They are to be savoured, appreciated, valued. For, along with other spring sproutings, a house—or a room—"done over" has the special, mysterious excitement of things in bloom again, after a long, grey winter.

Wear a white hat

A white hat is the compliment of the season. It can gloss over lines, invent a pearly complexion, practically make a beauty up out of whole cloth. A white hat is a livening touch. It clears any colour and any un-colour it's worn with; interior-decorates any room it's worn in. A white hat is the one hat that could be a one-and-only hat, appearing with a cotton suit at lunch, a print suit in the afternoon, a black silk dress for restaurant-dinner. A white hat this year reviews every material—felt, faille, piqué, chiffon; leaves no straw unturned, from baku to Milan to the moth-weight of straws, ballibuntl. It can be all shape and no trimming or shape-through-trimming...and if a hat can be general and particular and a beauty treatment too, it is definitely a hat to have.

The white hat (opposite) is three whites: straw, flowers—and a chiffon streamer tied below the chin. By Sally Victor; Carson Pirie Scott; Titche-Goettinger.

Wear summer-grey cotton

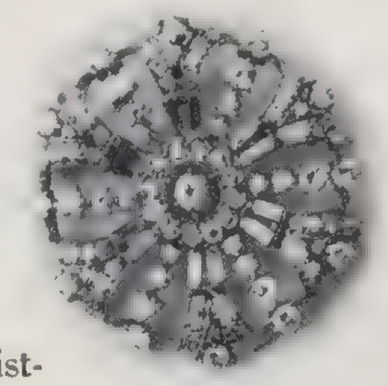
Grey cotton is the triumph of the season. Not that cotton ever was a Cinderella. But now it turns its full charm on lines which, in another year, might have been worked out in silk; and what helps bring cotton to this is—grey. Slate grey, elephant grey, flat, deep, coal grey are subtleties that imply elegance. Dyed to these depths, but keeping its sweet texture, its brisk freshness, cotton this summer becomes: a suit with form and formality, a polished town coat, a (very) décolleté dinner dress, a (rather) décolleté late-day-into-dinner dress. To be worn with real hats, real shoes, and as you'll see in a minute—real jewels. Which is quite another thing than picnic cotton...but the same good feeling for summer that cotton has always had. *(Continued on the following page)*

Summer-grey *(continued)*

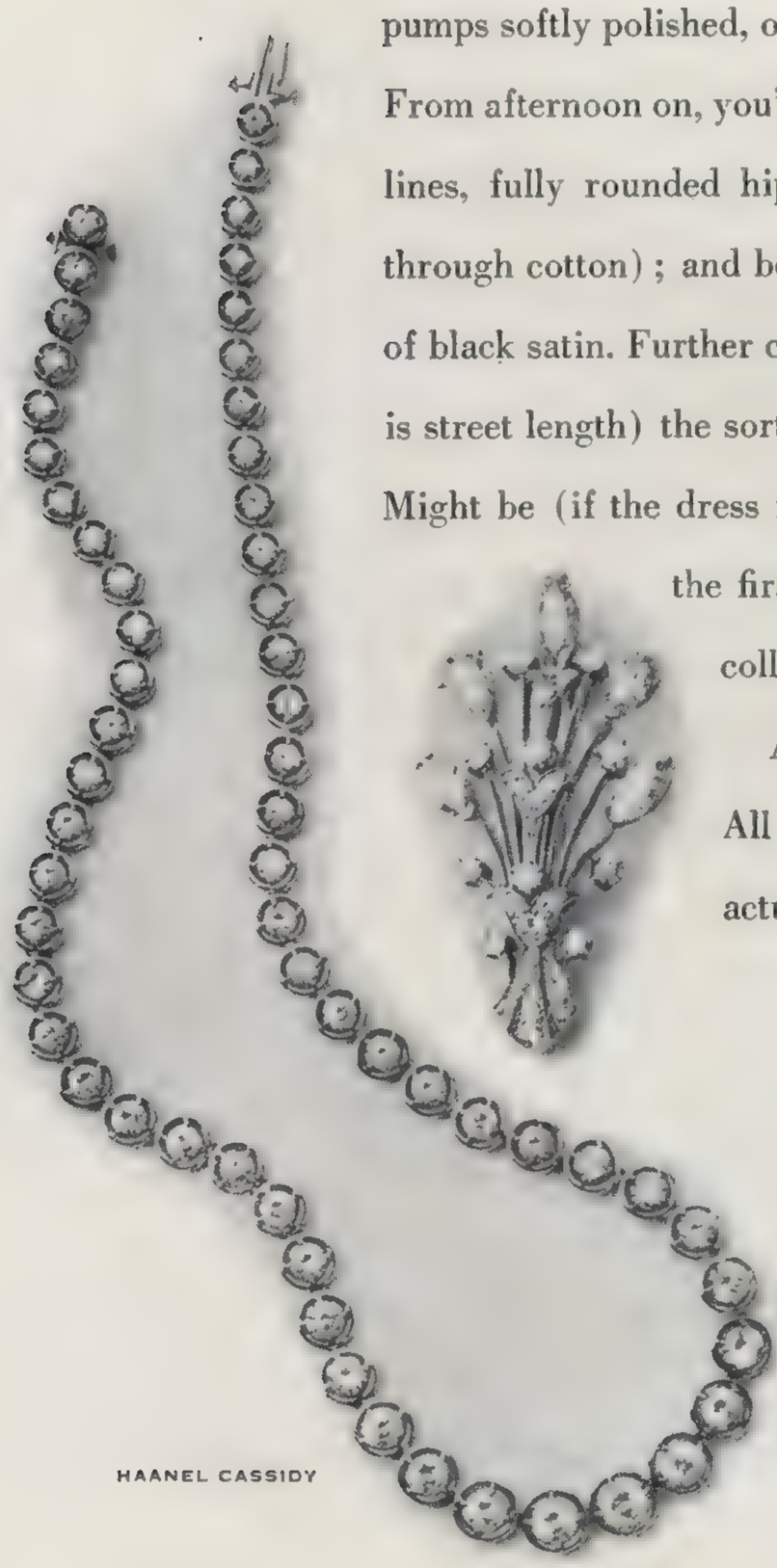
Diamond drops tied with a platinum ribbon.

What you see shining across this page is a collection of diamonds that could be cotton's confederates. And why not? When you find cotton handled with distinction and elegance, it's not surprising to find real jewels pinned against it. Illuminating formal grey cotton might be some of the diamonds shown here—airy sprays, necklet, flower burst. Or might be: pearls, glittering pseudo-jewels, all used exactly as if the dress were pure silk—instead of pure cotton. Now that cotton has—is—a wholly new character, you'll discover a wholly new palette for its accessories. Emerald-green shoes, more greyed-down greys, and, like one of the most exciting costumes shown in the Paris collections, a grey suit with a butter-beige straw hat. And, of course, white. Sharp white accessories... white hat, gloves, fresh white flowers. As for day grey cottons: you'll see chambray woven into what looks at first glance like men's-wear, waffle piqué cut in the season's good new shirtwaist and skirt plan, both of which need the most civilized of shoes...say, black kid pumps softly polished, or cedar-coloured or deep wine ones. From afternoon on, you'll see dresses with deeply indented waist-lines, fully rounded hiplines (lines, incidentally, that are emphasized and held through cotton); and below their soft skirts, you're likely to see thin bound sandals of black satin. Further covering for dusk-and-after grey cottons might be (if the dress is street length) the sort of duster shown on page 98, in pink, white, or a second grey. Might be (if the dress is ankle length) a baum marten wrap. This summer won't bring you the first grey cotton you've ever seen, but judging from the ready-to-wear collections, there will be the best and the most-*designed* you've ever seen.

And since summer is almost any day now, grey cotton is not far ahead. All of the diamond jewellery on this page is shown smaller than the actual size; all of it is set in platinum and is from Tiffany & Company.



Far left, a rose of small stones; olive branch of marquise diamonds.



A close necklet of diamonds. A thin-spun spray of diamonds.

HAANEL CASSIDY

Opposite: Wear: slate-grey cotton brought to its absolute formality for summer evening. With: glittering pins, satin sandals. Adele Simpson design in Hope Skillman chambray. $70. Saks Fifth; Rich's.

Wear: grey, for summer late-afternoon, daylight dining. With: white carnations, ruffled parasol. by Joset Walker in Everfast piqué. $30. Lord & Taylor; Neiman-Marcus.

Wear: a summer suit of grey-cool tones. With: bold sun-white gloves, panama roller wound with grey net. Dark grey skirt, rayon Shantung. Ice-grey jacket, Hope Skillman chambray. By Adele Simpson. $60. Bonwit Teller; Marshall Field.

Summer-grey *(continued)*

People are talking

about . . .

President Truman, George C. Marshall, and the Moscow Conference...About James Burnham's icy logic, weakened only by his determined attempts to overlook all idealistic idiosyncrasies of the human spirit, in his controversial new book, *The Struggle for the World*...The rash of new taxicabs adding a jonquil-like gayety to New York streets...The contagious song-hit, "When I'm Not Near the One I Love, I Love the One I'm Near," from "Finian's Rainbow."...

PEOPLE ARE TALKING ABOUT...The current Franco-American lend-lease in the arts: from France to New York and standing room only, come Lucienne Boyer, Maurice Chevalier, and the *Ballet des Champs-Elysées*; going in the opposite direction, thirty canvases by contemporary American artists represented in the Kootz Gallery here, now on exhibit at the Galerie Maeght in Paris...The new musical hit, "Brigadoon," full of Scotch folklore, contemporary fantasy, and such catch tunes as "Almost Like Being in Love"...Serious radio reaching an unprecedented high in Columbia Broadcasting's one-shotter called "The Eagle's Brood."...

PEOPLE ARE TALKING ABOUT...Britain's last Viceroy of India, Lord Louis Mountbatten—and the superb fittingness of sending a great-grandson of Queen Victoria...*Strumpet Wind*, a sensitive and exciting first novel about the last days of the war and an American secret agent in France, written by a former OSS officer, Gordon Merrick...The irrepressible Joe Mooney Quartet singing their own composition, "Have Another One...Not Me"...Irwin Edman's new book, *Philosopher's Quest*—a provocative medley of parables, intellectual fantasies, and philosophical musing....

PEOPLE ARE TALKING ABOUT...Lewis W. Douglas, America's new Ambassador to the Court of St. James's...The slick elegance of John Gielgud's acting-directing of Oscar Wilde's "The Importance of Being Earnest," Broadway's latest revival...Also from England, the jagged brilliance, the whirlpool of emotion of "Odd Man Out," a new film directed by Carol Reed and starring James Mason...The possibility of an American coal crisis...The battle that too few Americans are waging against the insidious dangers of complacency.

The duster returns (opposite)—full volume of coat. Grey striped white, to wear with much white—hat, gloves, scarf. The duster: a Carolyn Schnurer design in Lonsdale chambray. $30. At Altman; Himelhoch's.

Decorating: the news

The most important decorating news is that the fabric and wallpaper world blooms with profusion this spring. Although you still may not be able to find exactly the chairs and tables you want, exactly *when* you want them; although any interior "structural changes" (ominous words at best) wait on the fluctuating status of painters, carpenters, and building materials—there *are* means to infiltrate colour and gaiety into your rooms. The rally in the fabric and wallpaper world has come, not only in quantity but in quality, and the designs of the new materials are as definite as the change. There is a young impatience with the stuffy and subdued; even the simplest chintzes have an emphasis on free drawings, and no inhibitions about colour.

The liberation from conservative colour and design is not self-conscious or predetermined. It is natural, effortless, and topical. There is a fresh directness to prints of one clear colour on white. These designs may stem from the most ancient Italian damasks, but they are printed directly, without shading, like brilliant silhouettes. Very dark green, straight blue, and red, but always on dead white, and to carry the silhouette to its literal realization, black on white. The point to understand about black-and- *(Continued on page 151)*

OPPOSITE: NEW WALLPAPERS AND NEW MATERIALS. THE KEY IS ON PAGE 151.

HORST

GEORGE PLATT LYNES

MRS. LOWELL DILLINGHAM in her Honolulu house, on the beach at Diamond Head

GEORGE PLATT LYNES

In Mrs. Lowell Dillingham's drawing room—chintz, French and Chinese antiques.

... in Honolulu now

BRINGING the outdoors indoors is in the best Honolulu tradition as seen in the houses photographed on these four pages. Rooms such as Mrs. Lowell Dillingham's drawing room are often decorated by an expanse of windows opening on tropical gardens—hala trees and coconut palms simulate Rousseau paintings; alive, oversized, and three-dimensional. And a *lanai*, or Honolulu version of a terrace, is apt to be the best used "room" in most houses; at Mrs. Montgomery Winn's, the *lanai* ceiling, to cut down glare, is stained with creosote; white chairs have striped strawberry and white cushions. Mrs. Cromwell—the former Doris Duke—has opened her house; guests ride elevators from pool to springboard. The tradition of outdoors indoors was dutifully observed by the high-powered quartette of Gardiner Daly, Walter Lamb, Dorothy Liebes, and Frances Elkins, who reconverted the famous Royal Hawaiian Hotel. Guests danced among orchid trees, drank champagne at a bar backed by a real waterfall at the reopening, a five-day gala. Pheasant was flown in from San Francisco, "Hilo Hattie" did a hilo hop —"at the Royal life is gay once more," wrote the local lyricist.

The Dillingham lanai *accented in yellow.*

... in Honolulu now *(continued)*

Mrs. Montgomery Winn's house—low, rambling, with a roof of Flemish origin

HONOLULU life takes on a pre-war cast...Mr. and Mrs. William du Pont, Mr. Roy Howard and Mrs. Margaret Emerson stretch out on beach chairs at Waikiki...There is moonlight swimming—a rediscovered delight after the years of blackouts—at Mr. and Mrs. Richard Cooke's...And dinners Japanese-style given by Mr. and Mrs. Philip Spaulding; dressed in ceremonial kimonos and obis, waitresses crouch around braziers cooking *sukiyaki.* (Mr. and Mrs. William Roth—Mrs. Roth was the former Lurline Matson—were among the guests)...Princess Liliuokalani gives *luaus*—Hawaiian feasts—at which the native-born Hawaiians wear the traditional *holokus*, a version of the Mother Hubbard covered with jet, and their magnificent feather capes and bone necklaces...The contrast of pomp and informality at the opening of the Legislature; senators, laden with leis, stood on the steps of Iolani Palace, and hula-skirted girls danced hulas on the rostrum...There is a succession of orchid-laden weddings. Orchids were everywhere—marking the pews, bordering the altar, hanging from trees in the courtyards at the receptions, carried by the bride and bridesmaids—at the two most important Island weddings, those of Emily Baylis to James Castle and of Helen Andrews to Peter Dillingham...There is the new fun of going to Maui for lunch—regular commuting planes make the trip in an hour...And a contagion of songs written by local talent with gag titles like "I met a hula lassie who stole my lovely kilties and left a hula skirt with me"...There are ships that sail at noon, the bands playing Aloha, the leis tossed overboard...as it was, before.

GEORGE PLATT LYNES

MRS. MONTGOMERY WINN IN HER WHITE DRAWING ROOM; its accents of raspberry and butter yellow

LEFT: THE OVER-SIZE WINDOW IN THE DRAWING ROOM IS FESTOONED WITH NET, ACCENTED BY STRAIGHT SEA-BLUE WOOL CURTAINS.

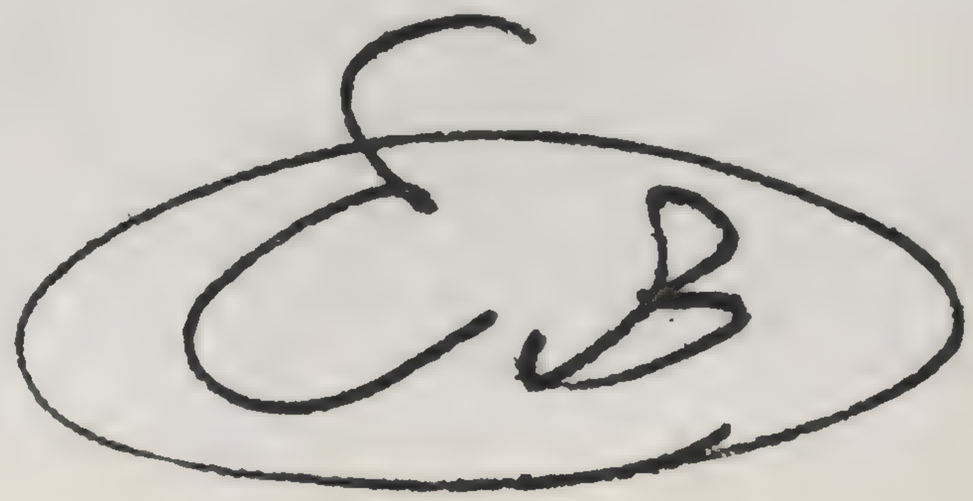
OPPOSITE PAGE: TWO DRAWING ROOM PROJECTS. TOP: RED, PALE PINK; SEA BLUE WITH BLACK ACCENTS. BELOW: RED CEILING, MARBLEIZED FIRE-PLACE, BLUE DRAPERIES.

Designer's ideas...

Ideas for a house in California, by Eugène Berman, distinguished painter and designer of ballet sets

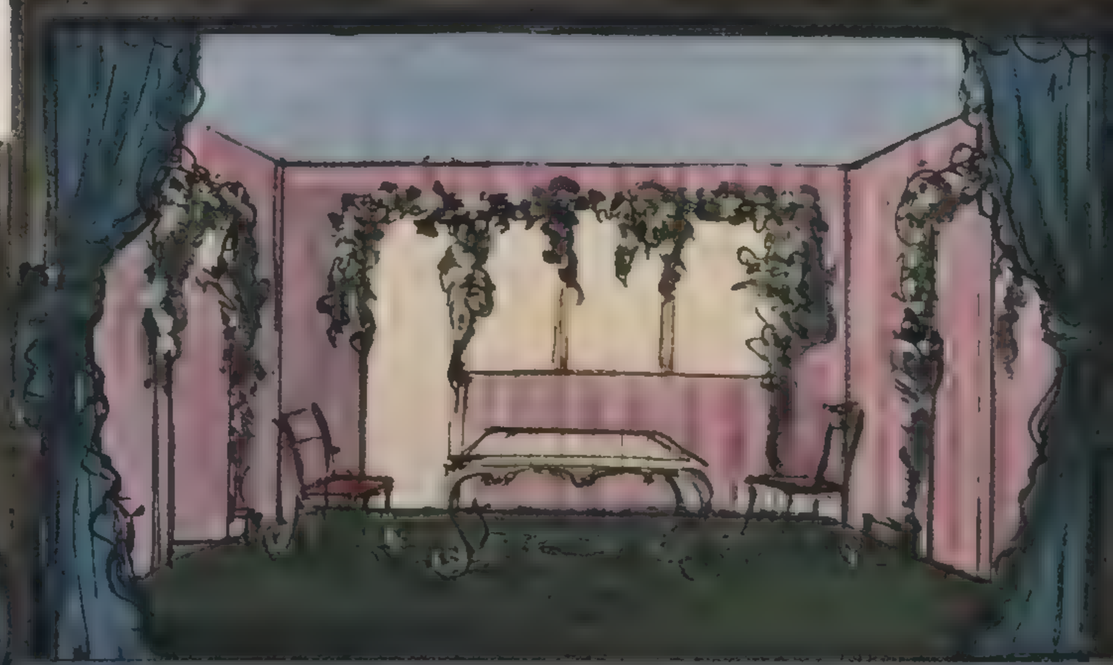
ALTHOUGH they look (and are) good enough to be framed, the quick sketches on these four pages are Eugène Berman's maquettes—ideas for Ona Munson's Hollywood house. This is an old house, with no architectural changes made inside; Berman, who was architect before he was painter, suggested draperies and colour to create illusions of space, to change proportions of rooms. Partly because it is the way he is accustomed to work when designing ballet sets, partly because he likes to catch the substance of the owner's ideas, he submits a succession of alternate interpretations, such as these, for each room—maquettes that are actually decorative little paintings.

Berman, who recently had a fine show of his theatre and ballet settings at New York's Museum of Modern Art, *(Continued on page 109)*

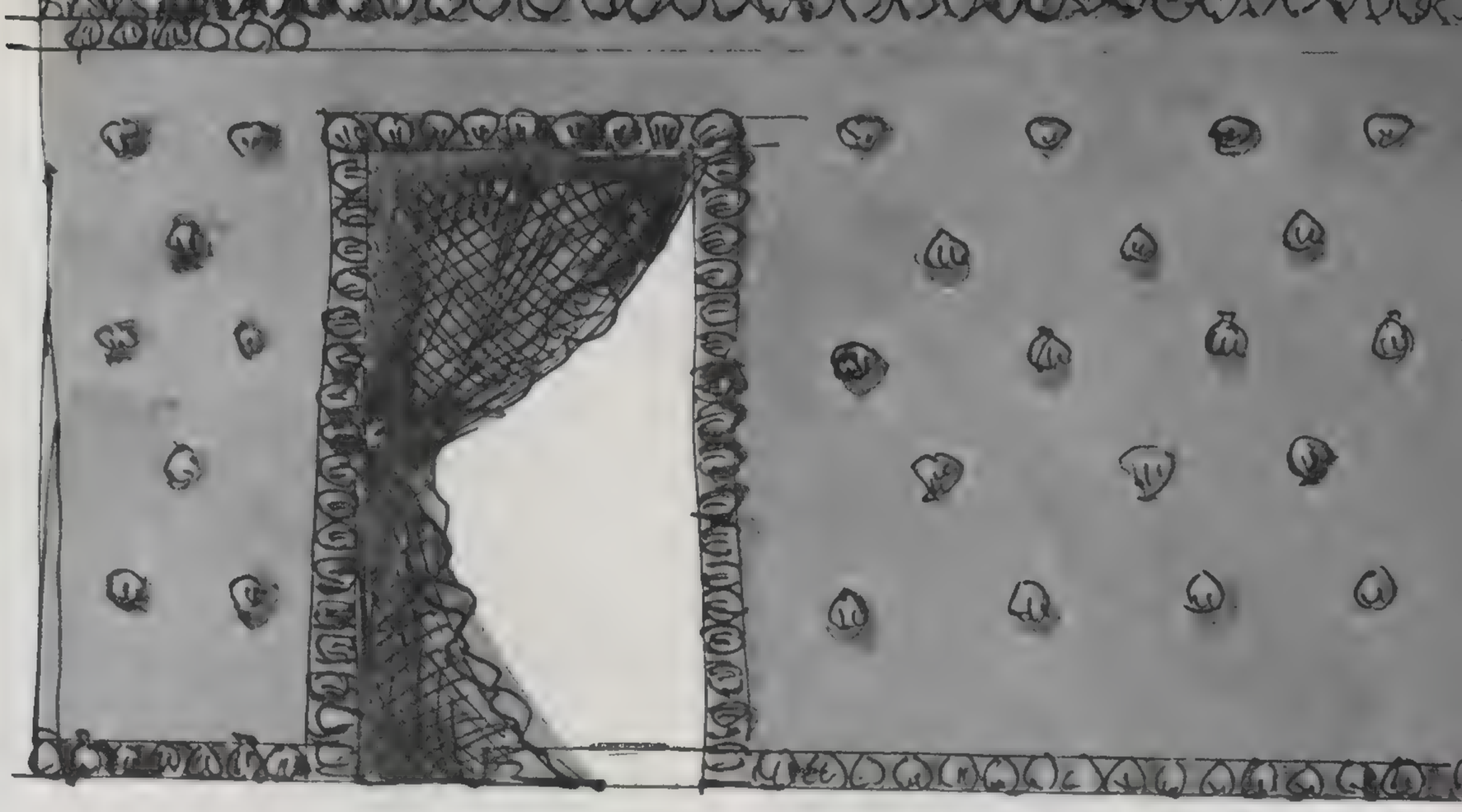


ABOVE: NETTING HANGS OVER THE STAIR RAIL AS IF LEFT TO DRY BY A FISHERMAN. RIGHT: FESTOONS OF BLUE WOOL, NET CURTAINS.

Dining Room



ON THIS PAGE, FOUR SUGGESTIONS FOR THE DINING ROOM: (LARGE PICTURE) ORANGE WOOL, BLACK NET; (LOWER LEFT) BLUE WOOL AND BLACK NET; (ABOVE RIGHT) IVY FESTOONS, PINK WALLS; (LOWER RIGHT) NET AND WOOL GARLANDS.



BAROQUE DETAIL—A SCATTERING OF SEA SHELLS
SET IN THE FLAT SURFACE OF THE WALLS, AND OUTLINING THE DOOR.

Designer's ideas . . . *(continued)*

is now in Mexico; on a Guggenheim Fellowship, he is doing research on a favourite subject—baroque architecture. Referring to the versatility that distinguishes him from many painters today, he explains: "I believe in the theory of the Renaissance, when an artist in addition to painting frescoes and portraits was required to do everything—to be a master goldsmith, mathematician, or sculptor, to construct a campanile or plan a pageant, to design a harness for his patron's favourite mule, or a bedspread for a favourite duchess."

Although such theatre as is shown on these pages is a special, personal proposal for Miss Munson's house, done in close collaboration between artist and owner, there are applicable ideas that might be translated in other schemes—details such as the shell-studded summer walls; the use of garden furniture in a garden-like interior summer room; and (on the opposite page) the duplicated sweep of drapery; the painter's combinations of colours, seen in all the schemes.

CLOSE-UP—SHELLS CAUGHT IN PARABOLAS OF DRAPERY; SHELLS MAKING PATTERNS ON THE WALL.

GARRISON

The entrance hall. Pale grey walls, painted Louis XVI furniture, white accents, and flowers everywhere.

Country jewel

MR. AND MRS. BYRON FOY'S HOUSE ON LONG ISLAND...A COLLECTOR'S ITEM

The stylized façade of "Foy Farm" conceals a series of happy contradictions. The rooms are small, everything in them pointing up proportion; the furniture is under-scaled, flowers are massed in every room. The house has a mind of two centuries. The cool freshness of white and palest grey walls, the bareness of uncarpeted parquet and marble floors, the glass-topped tables, the paintings by Renoir and Toulouse-Lautrec, are contemporary. In contrast, yet in perfect agreement, is a background of eighteenth-century *boiserie* (from French and Company), Louis XVI chairs—many of them signed pieces—a gold-and-crystal dressing table from Malmaison, Battersea boxes, Meissen and bisque figurines.

RAWLINGS

MRS. BYRON C. FOY

In front of the whitewashed brick façade, the door flanked by box and flowering pink dogwood.

The dining room

Louis XVI *boiserie;* over the mantel Renoir's "Woman in the White Hat," a collection of Meissen and Sèvres.

The white sunroom

Sand-coloured marble floor, accents of vivid green, towering camellia trees.

Miss Foy's bedroom

Grey walls and carpet, a Louis XVI bed covered in rose-and-grey plaid taffeta.

GARRISON

The reception room. Pink-tourmaline coloured curtains, a sofa striped in grey and pink, highlight grey walls and ash-grey covered *bergères*. Over the mantel, Toulouse-Lautrec's "Woman in the Garden"; in niches, bisque figurines.

GARRISON

The living room. The walls and curtains of Chinese grey-green accented by red lacquered furniture covered with red, white, and green quilted chintz; in niches, eighteenth-century marble statues.

The Annex
Against the white stucco façade, painted white wrought iron. The long windows framed with vines.

Country jewel...the annex

Guests who come to Long Island for week ends with Mr. and Mrs. Byron Foy stay in the guest annex, a two-story guest cottage opening out onto the swimming pool. It is an integrated unit, quite apart from the main house, has four bedrooms, a large living room, and a staff of its own. In contrast to the main house, however, it has a contemporary country air. There are quilted chintzes, occasional chairs and tables by Robsjohn-Gibbings, and in the green living room a movie screen is concealed behind the bare over-mantel. On summer Sunday evenings, there are movies, and afterwards buffet supper is served on the loggia or the terrace at the pool's edge.

Entrance hall
Pale Chinese green walls and woodwork, white chiffon voile curtains, wrought-iron *rocaille* chandelier, green plants on the grey-and-white marble floor.

Country jewel... the annex *(cont'd)*

The loggia
Grey-green walls, grey and white marble floor, *rocaille* stove; French bergères covered in grey-green *toile de Jouy* play along the same key.

The yellow bedroom
A saffron rug and quilted chintz patterned in yellow tea roses accent curtains and beds hung with white.

The blue bedroom
The white organdie on the bed-canopy is printed in a blue and white *toile de Jouy;* pattern repeated in quilted chintz on sofa and chair.

GARRISON

Overlooking the pool. On the terrace, its oak posts and cross beams covered with flowering vines, wrought-iron furniture painted a leaf green, upholstered in white sailcloth, the table set for luncheon.

F. S. C. NORTHROP

Historian-philosophers *...influences on world thinking*

WITH erudition, imagination, and clarity, these two men focus the double microscope of philosophy and history on the world's past and probable future. Although Arnold Toynbee is Britain's greatest living historian, and F. S. C. Northrop is an American philosopher, each has spent hours, figuratively speaking, probing in the other's laboratory. TOYNBEE, at fifty-eight, looks back on twenty-five years of writing, working on his still unfinished *Study of History*. Three volumes are to be written, six have been published, of which a one-volume abridgement has just appeared. This short cut to Toynbee may make his theory—of "challenge and response" and its effect on the rise and fall of civilization—as familiar as those of Gibbon and Spengler. Recently, Toynbee gave a series of lectures at Bryn Mawr, spoke at Harvard, Yale, Princeton. NORTHROP is Professor of Philosophy at Yale, the author of a major analysis of the world's ideological conflicts called *The Meeting of East and West;* now is completing a follow-up called *Prerequisites of Peace.* He is an intense man, his whole personality sublimated to his ideas; *their* scope and *his* conviction are spellbinding. Both he and Toynbee believe that ideas can save our endangered civilization. For our survival, Christianity is the crux of Toynbee's hopes; the test of Northrop's ideas is science.

ARNOLD J. TOYNBEE

JOFFÉ

"Freedom from thought"... the immediate danger

The essence of democracy is that the people decide on foreign policy—the peril of democracy, that they decide in ignorance

BY BROOKS EMENY

THE real question mark in contemporary world affairs is not the Russian enigma, but whether the American democracy can make up its mind on foreign policy. Americans are faced with but two choices in this atomic age. Either means must be devised whereby an effective organization of world peace shall be assured, or we have only to contemplate the inevitable destruction of civilization through World War III. That is the meaning of the atomic age. There can be no middle ground between these two extremes. Modern peace like modern war is an all-out proposition. American foreign policy in these respects will be the determining factor in what the future holds.

Is it any wonder that the present impelling desire of a large proportion of Americans for "freedom from thought" has become so alarming? Is it not apparent that unless the average citizen can be brought to see that he has a personal stake in our foreign relations nothing can prevent America again from losing the peace? Is it not time that we take seriously the following truism: *"It is the essence of democracy that the people decide on foreign policy. It is the peril of democracy that they decide in ignorance"?*

An understanding of world affairs is a matter in which all of us, therefore, are deeply concerned. It involves not only an ability to sift the false from the true, but likewise an understanding of the *facts, forces,* and *dilemmas* of contemporary world affairs. These must become the basis of our pattern of thinking. Otherwise we shall not be able to act as mature citizens of this American democracy in the determination of our foreign policies.

The implications of these basic *facts, forces,* and *dilemmas* of modern world relationships are obviously enormous. They must be made a deeply conscious part of our political thinking concerning world problems and America's rôle therein. We must realize, too, that we are in the firm grip today of the most dangerous manifestations of power politics in which but three powers hold the stakes of destiny. The calculations of statesmen of the Big Three are still being motivated primarily, not by ideas of world government but by the fears the peoples of each feel toward the others, and by an impelling desire to reinforce their individual power positions in the "vacuum areas" of the world which are now to weak to resist.

Is it not incumbent, therefore, upon public spirited leaders in every American community to see to it that all citizens are provided with educational opportunities for becoming better informed on world affairs? The President, the Congress, the Department of State are obviously the servants of the people. Individually and collectively they are helpless in the development of an effective foreign policy without the backing of unified thinking of an informed public opinion.

Community education in world relations is the most challenging and important task of the political life of this nation today. Every town and city should have its International Centre at the service of its citizens. Every medium of education through lectures, study groups, and published information should be made available. We are working terribly against time, for not only must old patterns of thought on world relations become drastically changed, but new and modern concepts rapidly developed to meet the realities of the atomic age. Such is the price of power which must be paid if America is to avoid the complete and utter disaster of another war.

The most important *fact* of contemporary world relations is that the atomic age has come to stay. It is an age in which the survival of mankind depends upon his ability to think politically, socially, and economically in entirely new terms and on the basis of unprecedented circumstances. The revolutionary impact of the split atom on all phases of life, domestic or international, cannot be escaped. Nor can Americans ignore the warning given by Dr. Oswaldo Aranha of Brazil, on the occasion of his re-

BROOKS EMENY, PH.D., has spent most of his life studying international questions—for twelve years headed Cleveland's Council of Foreign Affairs. That that city is internationally-minded is partly due to the Council's year-round forums. Its annual institute, this year co-sponsored by Time, *was called "Report to the World." Now Mr. Emeny will be the new president of the Foreign Policy Association, starting next September.*

cent address before the 21st Institute of the Cleveland Council on World Affairs, January last: "The people that disintegrated the atom has now the mission of integrating humanity."

The second basic *fact* of modern world relations is the power position of the United States. With a population scarcely six per cent. that of the world and possessing seven per cent. of its area, this country has emerged from the recent War commanding sixty to seventy per cent. of the world's industrial might, financial wealth, naval, military, and air strength. These relative percentages of power are, of course, not permanent. The potentialities of Russia or of a reconstructed Europe and Asia can modify our relative future position in their regard. But the present possession by the United States of an overwhelming proportion of the instruments of power comes at a time when the decisions of the moment will set the pattern of the future. That is the real meaning of our world position which must be understood by every American. The destiny of mankind depends upon it.

A third *fact* in contemporary world relations concerns the survival from World War II of only three great powers, the British Empire, the United States, and Soviet Russia. There are enormous dangers involved in such a triangular relationship, dangers which must be considered with respect to two other basic circumstances. The first of these is the destruction or fatal weakening of four other great powers, Germany, Italy, Japan, and France. The second is the vast extension of the vacuum areas of the globe, all of which are potential breeders of conflict between the surviving great powers.

Following World War I, France, though exhausted, was able to assume responsibility for the restoration of stability and order upon the Old Continent. In the Far East, despite the chaos in China, the Japanese had emerged as a powerful and effective stabilizing factor. Great Britain, though weakened, could still assume the obligations of Empire and uphold the security of the other vast areas of the globe upon which her Empire impinged.

Today we face an entirely different situation from that following World War I. Instead of a seven-power world with its margin of "safety in numbers," there is a three-power world in which the breaking of any one from the strictures of common purpose can immediately precipitate a grave crisis. Such a "touch and go" situation has come at a time when the areas of vacuum *(Continued on page 167)*

In this issue, "clothes for any age"

Look back and look forward to the clothes in this issue. There are among them clothes for any age. Just because they're photographed and sketched on years-young beauties doesn't mean that the woman who wears them must be young in years or trying to look it. Which is what this (a page by page inventory) is about.

Look first at white hats—you'll see one as the frontispiece and several later on in the issue. White hats, which always were a woman's best friend, now have much more than their flattering paleness to offer. The chiffon scarf that wraps them—crown, brim, and below—ties in an illusive sash across throat and chin. It is frankly an extreme hat, and for that reason, a more-adult-than-not one, calling for the confidant bearing of an older woman, a woman with fashion experience.

Look next at grey cotton. With its grown-up elegance, it can be the "something softer" that's still a close-call to black. The grey cotton dinner dress, page 96, depends upon marble shoulders and fine ankles—so often the property of a not-so-young woman.

Look at the long-lined grey cotton suit on page 97; it's good for any woman whose waistline is in order. (Note here that waistline-trouble is seldom solved by fashion alone, but responds nicely to diet and exercise.) And next, the long look of a grey cotton duster coat cut straight past the midriff—which is the kindest cut of all.

Look, look twice at the suits from page 132 on. All of them define the waist area, some round the hips, and all are in pale, glow-giving colours. The Castillo suit on page 132; the pale wool ones on pages 134-135; the beige linen one on page 137. With any of these, a woman of any age should see that the fit is made close, but not *too* close.

Then...overlook the gilt-slivered beige chambray dress, the young things on pages 138 to 141, and look instead at the Charles James dress on the opposite page. Although it is photographed on a very young woman, it has this for any woman: a beauty-warming colour, silvery-pink; soft folds of material over shoulders, bosom, and hips. Look—and see the good judgment of the Paris suit on page 128, with its belled tunic; the black dress on page 142; *the* shoes, *the* coiffure for an older woman, shown with it.

Spring pink, shadow of itself

Opposite: Pink, a semi-tone of pink, dimmed to a reflection on the fabric: Charles James's timeless satin dress, with all the pale colouring of a sea shell; pale satin shoulder-folded, draped over the hips. Garfinckel's; The Dayton Co. Another pink, a new, whole pink: Chen Yu's lipstick and nail lacquer, "Spring Fever." A sharp new punctuation: the ginger-coloured tulle stole.

BLUMENFELD

"Street Scene"

No musical in New York has the strength of voice, the beauty of Kurt Weill's opera, with its long, sweeping arias, played under the pseudonym of a musical drama. When most producers are weeping in their beer for singers, the Playwrights found singers, just where they might be expected—in the opera houses of the country. It is these voices, the quality of music, that make "Street Scene" the surprise success that it is. Against the architectural solidity of a brownstone apartment house, designed superbly by Jo Mielziner, some of the best singing and dancing in New York goes on, mixed with shooting, passion, sorrow, young love. And, against the drama, children in the streets, dancing to the lovely melody of "Catch Me if You Can."

GJON MILI, in a stroboscopic flash, photographs eighteen characters and a fine sense of action in "Street Scene."

South African contrasts

A country which is the joint work of European and African races, where politics has become a major industry

BY LEWIS SOWDEN

THE only way to understand South Africa is to remember that it is a land where many races have met, where almost all the colours of mankind have at some time or other lived, and where many of them still do. The country has been developed neither by white men alone nor by black men alone. It is the joint work of the European and African races, who at times have not scorned a helping hand from Asia, and almost every achievement in the country bears witness to their close, if uneasy, partnership.

The English South African harks back to the sturdy 1820 settlers who held the border regions of the Cape Province against the marauding Xosas. The Boer South African or Afrikander, as he is mostly called today, tells of his courageous ancestors, the Voortrekkers, who went into the unknown, fought the Zulus, Basutos, and Matabele, and made the hinterland safe for white settlement. Quite true, of course. The historians have recorded all these wars in detail. But war never settled anything—in South Africa any more than anywhere else. The overall fact today is that European and Bantu (native) are part of one system, living in a society which would have been thought impossible in the warring epoch of a hundred years ago.

That system of society is at once spectacular and bizarre. In the streets of Johannesburg, well-groomed women do their shopping and go model-gazing in department stores and dress salons as well-stocked and as elegant as any in the world. But in the same streets, gangs of blanketed natives from the kraals may be seen now and then on their way to their first mine compound, bewildered by the crowding traffic of cars and busses, and gazing wild-eyed at the great masses of ten-, twelve-, and sixteen-storied buildings. It may be possible to argue that these concrete blocks could have been built without the help of the primitives who still carry the dust of the backveld on their faces. But no one would attempt to argue that Johannesburg itself could have been built without them.

The sixty-year-old Golden City is still the economic heart of the Union. The gold district of which it is the unchallenged capital is the livelihood, directly or indirectly, of more than half of the population. The Witwatersrand gold fields are the richest in the world. As an industry, they are a marvel of efficiency. But for all their wealth and efficiency they could not have been opened up without cheap labour. In the first decade of this country, thousands of Chinese labourers were brought to work in the gold mines, and to many it seemed that they had come to stay. But the authorities thought better of it. The Chinese experiment on the Rand provided an election cry in Britain and the Transvaal Government dropped it like a hot coal. The Chinese labourers were sent back to China.

As the Indians never tire of reminding the Colonial authorities, it was the Europeans who first brought the Indians to Natal. The sugar growers brought them as indentured labourers to work their plantations, and thus gave South Africa an industrious Indian community and a racial dispute that has already been carried as far as the Councils of the UN. To the presence of the Indians is also to be attributed the two-world character of Durban, which is by population the third city of the Union. From the bustling Westernism of Durban's West Street you take a short walk to the odoriferous orientalism of the Indian Bazaar, and *(Continued on page 174)*

Gingham, good as gold

Opposite: *The news is gold-shot gingham, gold-striped in the tradition of East India sari cotton. The stripe: Dobeckmun's metallic fibre, non-tarnishable, washable as the good Galey and Lord gingham itself. The look: of summer, in the evening, in the city—gingham, grown-up—a slim slip of a pretty suit with the good sharp line, the stiff busy motion of a child's cleanest pinafore. Adele Simpson suit, about $65. Altman; I. Magnin; Hutzler's. Her jewels, Van Cleef & Arpels; her hair, the colour of Clairol's Amber hair tint.*

HERBERT MATTER

Béiau

Hermès lighter: fluted gilt column; flares up at a twist of the ring.

Golden tassels: woven gold bracelet, tight on the wrist. Hermès.

Woven gold strand bracelet with a diamond-studded gold ball. Hermès.

Paris: added facts

Shown on this page: the first real and precious jewellery from Hermès, talented designer whose house is notable for an excellent way with saddlery, luggage, accessories. These designs are good in gold—flexibly woven, or elegant with diamonds. Not illustrated: Vautrin's umbrella with a mirror-mosaic handle; her new precious jewels; shell marquetry and hand-beading on little boleros; finest batiste or lawn blouses, hand-worked; colourful embroidery on cotton toques, miniature boleros; huge pearl earrings; grey pearls; pearl dog-collars everywhere.

Necklace of gold strands and diamond-studded ball. Gold earrings. Hermès.

Balmain cape for late-day, evening; a net fantasy; charming formality.

Taffeta: afternoon shape

Opposite: Balenciaga suit—a tuliped peplum over a stem of skirt. Wide-away collar; the waist a breathless minimum. I. Magnin. Back-rolling beige bicorne.

Checked bolero, black tulle *Above: Pretty young evening here, or in Paris.*

Pierre Balmain's alert combine: short-cut, checked woollen jacket, a fine white blouse, full and interesting volume of black tulle skirt, pink cotton cummerbund. Henri Bendel.

Black and...

Black velvet jumper, stripes

Right: Jacques Fath's variation on a middy. Here, a mould of soot-black velvet with a flirt of bustle-bow. The skirt, cross-striped taffeta, knife-pleated and full. Both photographs were taken in the freezing cold working atelier of the young sculptor, Louis Leygue. At Passy, the studio is high, wide— full of his monumental pieces.

COFFIN

HORST

Shantung...and a fine designer's hand

News for city-summer: the good look of silk Shantung—natural Shantung, sharpened with black. Here and now, in a designer's fine deliberate hand, Shantung has a newly formal, a city manner; is newly the equivalent of good summer black. Above: *the suit dress, with the waist-area defined, the hat marked in black.* Opposite: *summer dinner variation of the equestrienne suit, wrapped black bodice. Both costumes from Elizabeth Arden Fashion Floor, Castillo designs. Cartier jewels.*

RUTLEDGE

White hat with grey

White hat, pale suit Your hat to be white-white, a plump-crowned felt; to be tied under your chin or back of your chignon with chiffon motoring-scarf streamers. Your suit, a polished pale wool, gentled at the shoulders; narrowed at the waist. Your look—at ease, knowing a white hat at once shadows your eyes, lights your face.

White hat with beige

Above: *Beige wool, shadowed with herringbone stripes. James Roxton design. $50, at Bloomingdale's; Vandervoort's. Enamel pins fired with rhinestones, by Accessocraft; Bloomingdale's. White felt hat by Sally Victor.* Opposite: *Lighter, greyed Milliken woollen suit, by Roxspun. $50. At Russeks; Jordan Marsh. The white calf bag by Bienen-Davis. $35 plus tax. Franklin Simon. Jewels; John Rubel. White felt hat; Sally Victor.*

Space experiment in an art gallery

Kiesler, provocative, *avant-garde* architect and stage designer, turned his hand this spring to installing Nicolas Calas' exhibition, "Bloodflames 1947," in the small Hugo Gallery. With sweeps of paint, Kiesler reshaped the walls, created an astonishing illusion of space, showed canvases on the ceiling, or curiously tilted (left: by Matta; right: two by Gerald Kamrowski). Sculpture (left: by Isamu Noguchi; at the back, by Helen Phillips; centre: by David Hare). To Kiesler, the result was "not interior design, but new life."

Photographed at the Hugo Gallery: Beige linen suit-dress—cool compiling of clear lines, flexible, crisp. To make or have made; to take the compliment of more beige, white, or black accessories. Good coming and going; good in town hot days when the slim, longer skirt and jacket have a fined-down look. Vogue Design No. S-4794. Back views, sizes, page 176.

JOFFÉ

BEIGE LINEN SUIT-DRESS: VOGUE DESIGN FOR DRESSMAKING

Princesse line for a thin young shape. Shock-white piqué dress with a gilding of buttons, barely any sleeves. $23. Lord & Taylor.

Young summer white

The dresses here and over the page were made in St. Louis...and they have about them the St. Louis designers' ability with clothes for the young and busy, with the handling of fine, firm, pretty cloths. These three are in the straight snow-blind white of piqué—which is almost a synonym for clear coolness. These three and the others in this issue...from evening dress to city suit...have the untroubled lines that belong to summer, and to the young; that belong to almost any summer time and place, to individual helpings of accessories.

Two-piece—bright white. The Lonsdale piqué skirt flared, the jacket sawtoothed edged, with demure collar, gilt buttons. About $25. Filene's.

FRANCES MCLAUGHLIN

Wisp of a dress for warm days, warm evenings. Dress with a windy skirt, with an embroidered bertha collar. Made of white bird's-eye piqué. $25. At Abraham & Straus; Harzfeld's. Richelieu simulated pearls at Altman.

Tailored for afternoon—a navy-blue dress, a to-the-waist jacket of white piqué. The white panama breton, bustled with navy bow. Dress of Salyna spun rayon and cotton. $30. Bloomingdale's; hat about $7. Macy's.

FRANCES MCLAUGHLIN

Chambray—sub-striped blue and white. The bodice young with petal cap sleeves, the skirt—tall and tiered. $30. H. P. Wasson; Goldwater's.

Young summer white *(continued)*

Here come four more of St. Louis' young thoughts on a cool summer—all carried out with a special understanding of young ideas about materials, lines, details (or the absence of them). More on pages 170 and 171.

Cool chambray for a dress with pink-and-grey harlequin top, Chinese collar. The skirt all grey, full in front. $17. Saks 34th St.; Filene's.

Black on summer white. A two-piece Bates cotton print with black-bound fitted jacket. $20, at Abraham & Straus; J. W. Robinson.

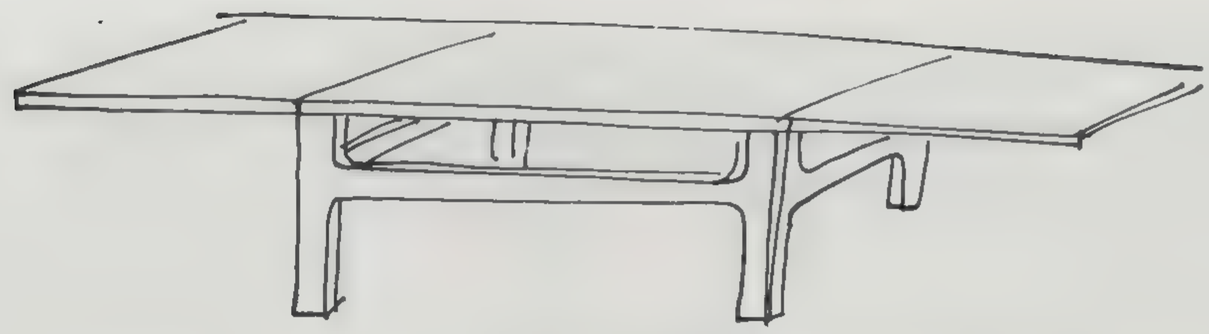
Summer backlog: 2 blacks

Dinner black: good buy in silk and rayon jersey, to wear now, later, to chalk with pearls. The dress, back-draped, narrowing; its stole, tiny, to tie fichu in front. $50. By Ceil Chapman. Saks Fifth; L. S. Ayres; Jays. Shalimar gloves, $4. Arnold Constable.

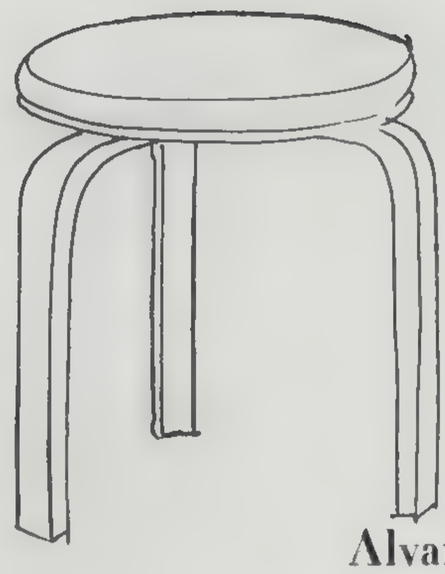
HORST

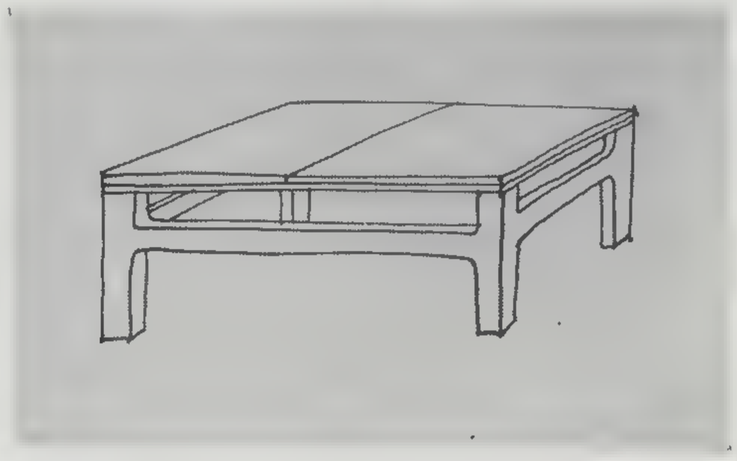
City-day black: good buy in piqué, to wear all summer, to sharpen with white. The dress is almost a coat, has the good street-coverage of a coat. Your white could be a calf bag, golden-framed; a straw hat, shaped like a Harlequin's. The dress, a Mildred Orrick design in Soap 'n' Water waffle piqué, $40; the bag by Bienen-Davis, $29 plus tax; the hat, to order; all at Bergdorf Goodman. The dress also at the May Company.

Robsjohn-Gibbings *tailored chair*



Joseph Platt's *unfolding table*





Alvar Aalto's *three-legged stool*

Decorators' notes

Furniture, textiles, carpets, lights, and other decorative addenda

THE news this year reflects a switch in emphasis—from *décor* to *design*. There are few shocker ideas, hit-and-run colours, trick forms. Furniture, accessories carry out good modern sense of architectural shape, of colour, fresh and livable, of intelligent, *permanent* craftsmanship. New technical developments come into play to add richness, beauty, sense...not as gadgety "machine for living" ideas. And from many designers come enough variety and originality to please anyone with a mind of his own, with the courage to use good contemporary form and colour in a personal way. A case in point is the furniture which Robsjohn-Gibbings, who up to now has been known for his custom-made pieces, has designed for open stock. The first examples of these, now on view in shops around the country, show the fine proportion, the precision tailoring that are Gibbings' hallmarks. Cabinet-made woodwork is used as a frame for upholstered furniture to lighten the lines of some designs; foam rubber gives greater comfort, better line. Printed linens and chintzes from Marion Dorn, designed exclusively for him, cover some pieces; others are upholstered in sun-yellow, poinsettia-red, brilliant green "texture" materials. One large chair has a tapered back and seat to give it an apparent smallness, fineness; settees have thinner, lower arms; sofas, straight backs to stand against the wall....Joseph B. Platt has designed one hundred and fifty pieces of moderate-priced furniture which he feels cover all the needs of American living—including special cabinets to house record collections, books, et cetera. An industrial designer also known for his movie sets, Mr. Platt uses simple form, tries to give his contemporary designs the grace of period furniture. He likes to scale his furniture to fit the diminishing size of today's rooms, uses oak for most designs, has developed dyed coloured woods to vary the natural oak colour. Colour accent in wood is one of his favourite ideas, since he feels there is no need for all the pieces in a room to carry out a monotone. The Platt furniture comes in two natural wood shades, also in green, black, yellow, pink, blue, and can be ordered in any colour desired. To go with it he has done a related line of modern fabrics, mostly prints on heavy cottons, in abstract or foliage patterns—all designed to dovetail with each other. Most of the Platt designs will be in the stores this spring. (Carpets in colours interrelated to the general colour schemes are being made.) Furniture by Alvar Aalto, one of the greatest modern designers, is being made in Finland and is available in New York at a newly opened shop called Finsven. In natural birch, in simple forms, it has a quality of sturdiness and pure architectural line that makes it particularly good for country houses, offices, young people's rooms—all unpretentious forms of present-day living. Aalto is noted for his use of scientific laminations which flow with the lines of his furniture. The form of his charac- *(Continued on page 172)*

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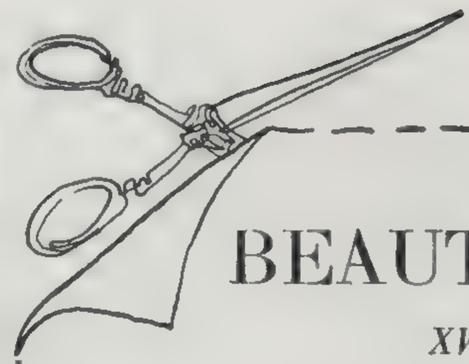
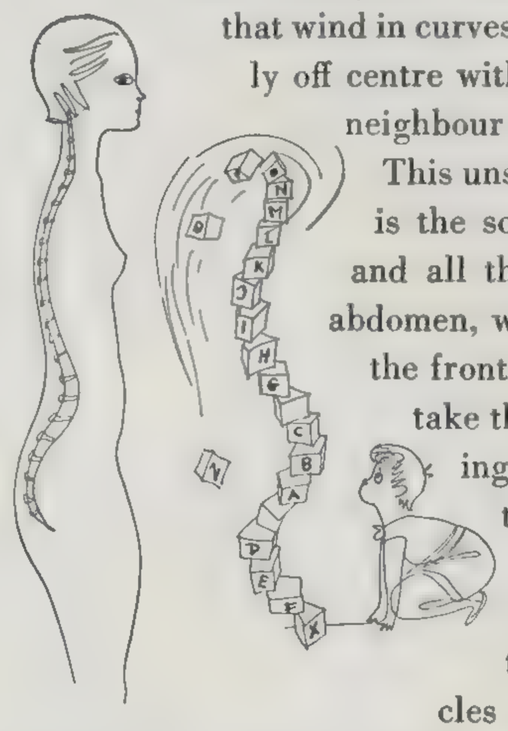


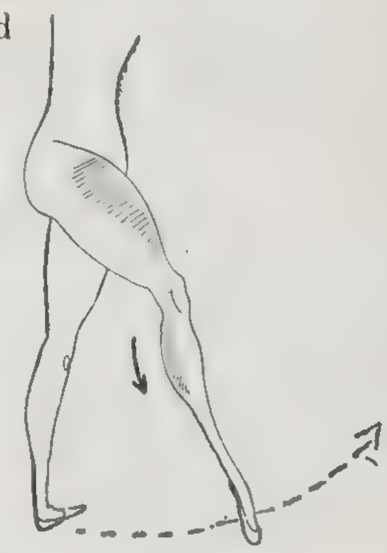
BEAUTY CLASSICS

XVII. WHY EXERCISE?

According to basic engineering principles, the spine is a pretty shaky affair composed of a small, rounded base, twenty-four uneven, unmatched vertebrae that wind in curves above the base, each slightly off centre with the one below, held to its neighbour by a mere shred of ligament. This unstable pile of bony segments is the sole support of the rib cage and all the organs of the chest and abdomen, which hang, dead-weight, on the front of the spine. The spine can take this burden when the bolstering muscles are strong—kept that way by exercise.



The real supports of the leaning spinal tower are the leg muscles and the muscles that lace upward along the back. The muscles of the back are used chiefly as a counterbalance for the forward movements of the trunk, since the movement of any muscle is in one direction only, pulling inward toward itself, never pushing out. This principle is most easily illustrated in the flexing of the arm or the leg. For instance, the leg is raised by contracting muscles above while the muscles below extend just enough to accommodate the movement. Muscles, therefore, must not only be strong to originate action, they must have proper tension and tone to provide an effective counterbalance to movement. This is "coordination," the result of correct exercise, the necessary ingredient for grace.



Muscle tone is the state of tension that exists even when muscles are not active. Without it, movement would jerk to a start like a car being towed with a slack rope; with it, one-fifth of your energy is saved for the ultimate action. A machine performs best when it is new, but the body reaches its peak of performance through exercise and proper use. Correctly planned exercises will improve the circulation of the blood, accelerate the elimination of waste matter, increase enormously a fine sense of well-being. A definite time should be set aside each day for exercise (for specific exercises see the next two Beauty Classics). If you're tired from the day's work, don't fudge on your exercises; a change of activity is just what you need. When you are tired *because* you've been exercising, *then* stop.

watch the man in the high hat come down off his high horse...

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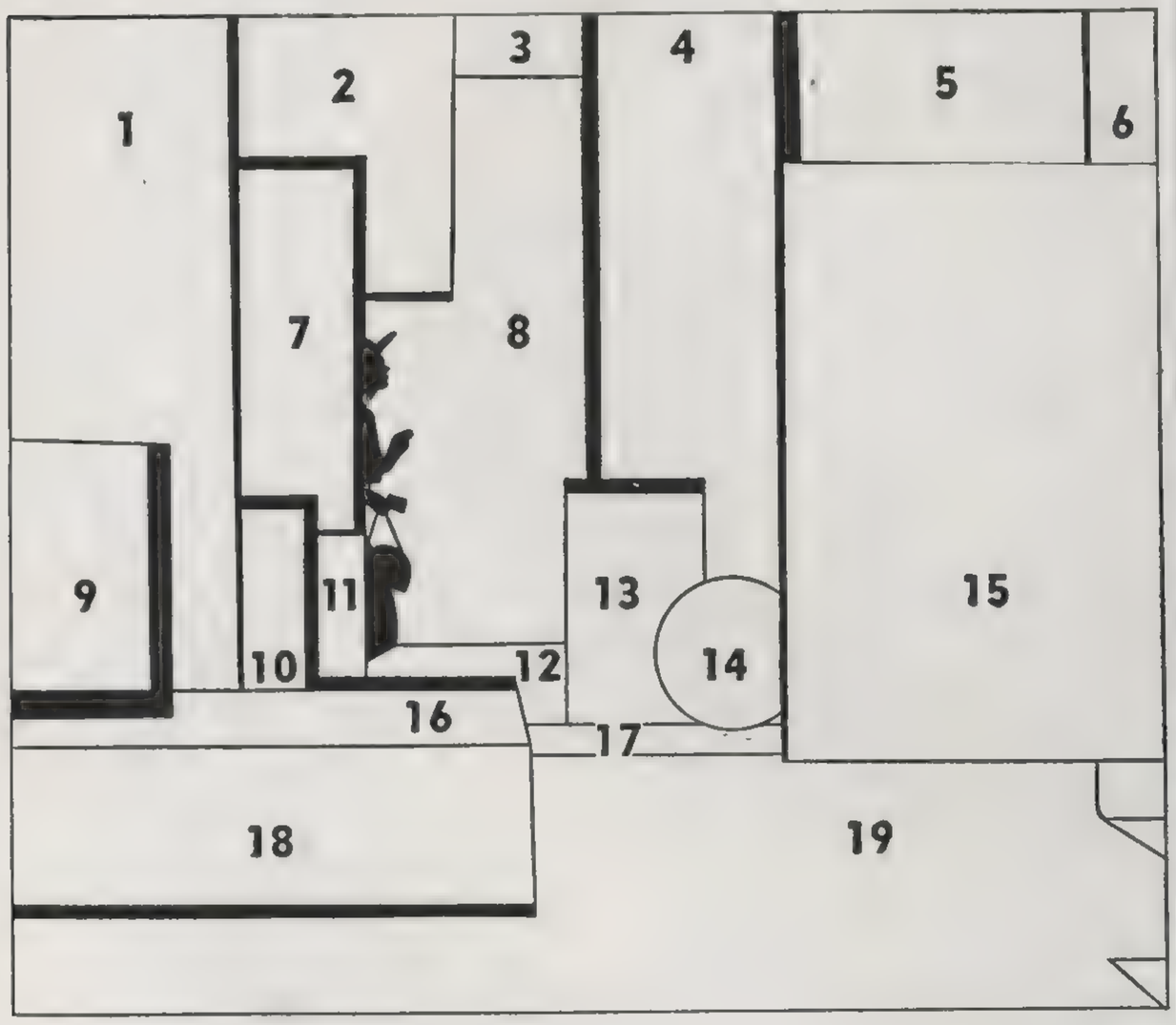
DECORATING: THE NEWS

(Continued from page 101)



1 Vegetable print on wood grain-background glazed chintz. **2** Grey and violet print chintz, floral bouquet on grey background with black polka dots. (Fabrics from Patterson Fabrics, Inc.) **3** White wood-graining on blue background. (Wallpaper from Laverne Originals.) **4** Cerulean blue damask pattern on white rajah silk. (Fabric from Scalamandre Silks.) **5** White lace design on claret background. (Wallpaper from Laverne Originals.) **6** Gold link design on white. (Wallpaper from Katzenbach & Warren.) **7** "Primroses," green percale with floral design in yellow, pink, and violet. (Fabric from Margaret Owen.) **8** Gold rococo shell design on white. (Fabric from Patterson Fabrics, Inc.) **9** "*Sonnet pour Marie,*" floral bouquet on white spattered with pink. (Wallpaper from Margaret Owen.) **10** "Janette Green," small green flowers on white. (Wallpaper from Margaret Owen.) **11** Gold link design on white. (Same as No. 6. Katzenbach & Warren.) **12** Tortoise-shell in pearl grey and silver. (Wallpaper from Laverne Originals.) **13** Black and white floral print. (Fabric from Scalamandre Silks.) **14** Orange Louis XVI brocade on white rajah silk. (Fabric from Scalamandre Silks.) **15** White wood-graining on black. **16** Green-pepper plaid on white spattered with red and blue. **17** Tortoise-shell in pink and silver. (Wallpapers from Laverne Originals.) **18** Grey Chinese fret design outlined in black on white basket weave. (Fabric from Scalamandre Silks.) **19** Black with green ivy leaves. (Wallpaper from Katzenbach & Warren.)

white is its use with strong colour—a black-and-white rug in a pink room, or a black-and-white wallpaper as background for furniture, all slip-covered in crisp lettuce-green plain glazed chintz. This does not mean dropping back to the *lush* Poiret black-and-whiteness, but rather to a clear admission that fresh colour is italicized by the emphasis of its opposite.

To back up the brilliance of fabrics, there is a wise use of deep, dark wall colours. In town, they are relaxing, in the country a welcome retreat from sunlight. At night, a dark wall has "mystery." Architecture that is not the best is immensely "flattered" by glowing cranberry walls, by the depth of sapphire-blue or gun-metal brown. The idea is the same as in gardening: bright flowers in a border garden are enhanced by dark mounds of boxwood.

NOTES AND IDEAS

In a small house by the sea, living-room walls might be a deep, bright amethyst, with unlined curtains of violet glazed chintz, slip covers in one of the new prints in pink, blue, or lilac on a white ground, bits of pink opaline glass here and there for accent.

A country dining room might have curtains of one of the new two-colour silks—orange on white, per-

(Continued on page 152)

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DECORATING: THE NEWS

(Continued from page 151)

haps—against apricot walls, with white chairs, their seats upholstered in orange leather.

In a bedroom, blue-and-white damask-patterned silk on a huge bed, the same silk for curtains and upholstery; the walls brilliant cerulean blue, the floor lacquer white.

A black-on-white leaf design for upholstery and slip covers could counter the pastel scheme of a room with melon-pink walls and pink ruffled chintz curtains. For a man's room, a bold black-and-white Chippendale print might upholster the bed, against highly waxed chocolate-brown walls. This might be punctuated with lime-green leather.

The popularity of dark green walls is well deserved; they are cool in summer, restful always. A town drawing room might have furniture slip-covered in the baroque, gold-and-white stencilled shell design, with gold accents, pictures in gold frames glowing against the depth of dark green walls. Or, in the country, an entrance hall might be papered with gold polka dots on white, with garden flowers in natural wicker baskets scattered about.

A small country dining room would gain great character from wood-grained vegetable-patterned wallpaper. The table could be decorated with piles of vegetables—great white cauliflowers and beets piled on a lacquered bottle-green table.

A white paper patterned with finely drawn black lilacs and butterflies could start off the scheme for a room with furniture in white linen slip covers, white embroidered organdie curtains, a scarlet cotton velveteen tablecloth as the one note of colour.

A room for town or country might have white paper finely striped in two brilliant greens, furniture covered in green chintz blossoming with yellow, pink, and violet primroses; lettuce-green Aero-shades at the window, daffodil accents.

IN THE FABRIC HOUSES

Antique textured satins in the most beautiful colours are at Johnson and Faulkner. Also, wonderful antique taffetas in fuchsia, pastel lime, and pale turquoise—stars in a wide colour range. Handsome textured lattice-weave material in a Chippendale manner: particularly good in cherry, spruce and other greens. A matelassé fabric in a tufted white diamond design; a beautiful dove-grey damask.

There is a printed faille with stripes of brilliant small flowers and musical instruments on pale blue, grey, and white, called "Troubadour." Pale pinks, turquoise, and violet compose another print, "Easter Bouquet." "Lemons Espalier" is another lovely one, on white, grey, or licorice background. Another is a charming sprinkling of chintz flowers on a pale blue-and-white wood-grained background. Or a bold light and dark green composition of magnolia leaves....

Fifty-inch plain glazed chintz is back again for the first time since the war. Stroheim & Romann has it in nearly limitless colour ranges, with special honours to a pale shell-pink, a wonderful new blue-violet.

Prints: one of tropical flowers in jewel-brilliant colours—pinks, reds, blues, and violet. Another, a long, decorative panel of exotic blooms—pink, lime, grey—against the accent of black and white caladium leaves and pink, chocolate, or turquoise backgrounds. Outstanding, usable, is a pattern of sketchy roses on grey, pink, and other colours....

Schumacher best follows the tradition of the English and Continental importations of the past. A modern Chinese paper, white with green trees and yellow leaves, with a silk material to match is found at this house. Another beauty is a plaid paper in two blues and a green, or green, magenta, black and white. Their "Lemons Espalier" print is green and citron, climbing a wall of white and red bricks; there is an upholstery fabric to match. They have striped paper in grey, green, and white or lemon, white and black. An "Early Spring" print—white, mauve, and violet with white doves, pale green butterflies. A baroque one: grey or brown sketches of walls with oval medallions showing brilliant scenes. Their upholstery material includes a cotton plaid in lemon and white, grey and white, red and white. A cotton print in black, grey, and white Aztec designs. Chintzes are wonderful here...one has black and white drawings of formal gardens, with statues surrounded by green leaves. Another with bouquets of pink and red tulips....

Mohair fabrics that use colour straight "out of the tube" are a specialty at Goodall. One striped mohair comes in pink, rose, green, lemon, or beige, black, henna, lime. A plaid uses two greens, red, and metal thread. A narrow stripe is in grey, bright emerald, and chartreuse. There are tweeds...among the outstanding ones, magenta and chamois yellow; pink and brown mixtures. Striped tweed comes in blue and brown, yellow, blue, magenta, and brown. A "texture" fabric, called "Gold Twist," is swatched in natural, chartreuse, Pullman green, firecracker red.

Designs chosen from a contest run by the Museum of Modern Art are available at Brunschwig—excellent, difficult to describe in so many words. A four-colour material called "Rhythm" combines blue, green, smoke, red. "Eagles" has an equally daring mixture of red, green, chartreuse. There is a leaf print in lime, mustard, and black; or in two blues, two greens. A *chinoiserie* print in grey and yellow, red and turquoise, or coral and olive. One chintz pattern taken from the border of a porcelain teacup has white roses on a pink or pale blue ground; or red roses on white. An American document print is in blue and white, brown and white, green on gold, or lacquer-red on gold. A leaf-design damask comes in grey, green, blue, or magenta. Brunschwig also has rayon faille in pale blue, currant red, and apple green.

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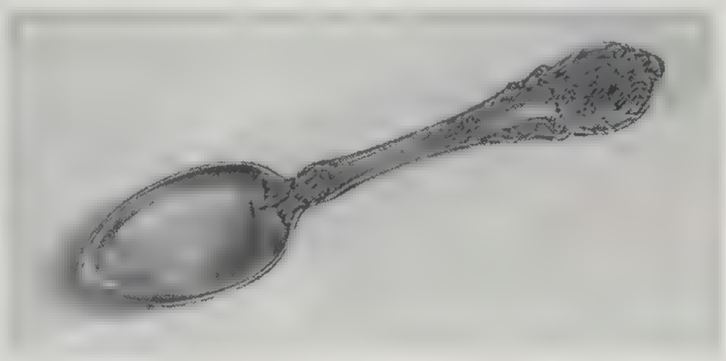
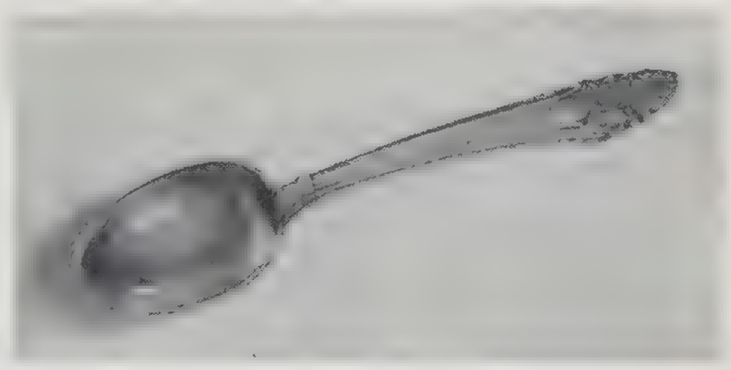
STERLING silver, hard to find for so long, is returning and returned in greater quantities, with an increasing variety of patterns from which to choose. Now you can, *occasionally*, find a dozen of this or that—ready and waiting to be marked. You can order most pieces separately, in the number you want, as well as place settings. But plan ahead: your order may take time. Here, spoons to illustrate patterns available now; we show you six others on page 156.

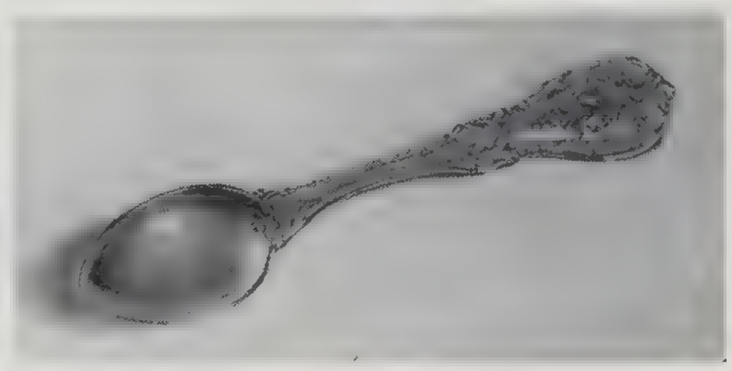


The pattern: decorative, formal, English-inspired. Wallace's Sir Christopher. At Plummer's.



You value unclutter, like stately things. Your silver: Gorham's Sovereign. Black, Starr & Gorham.

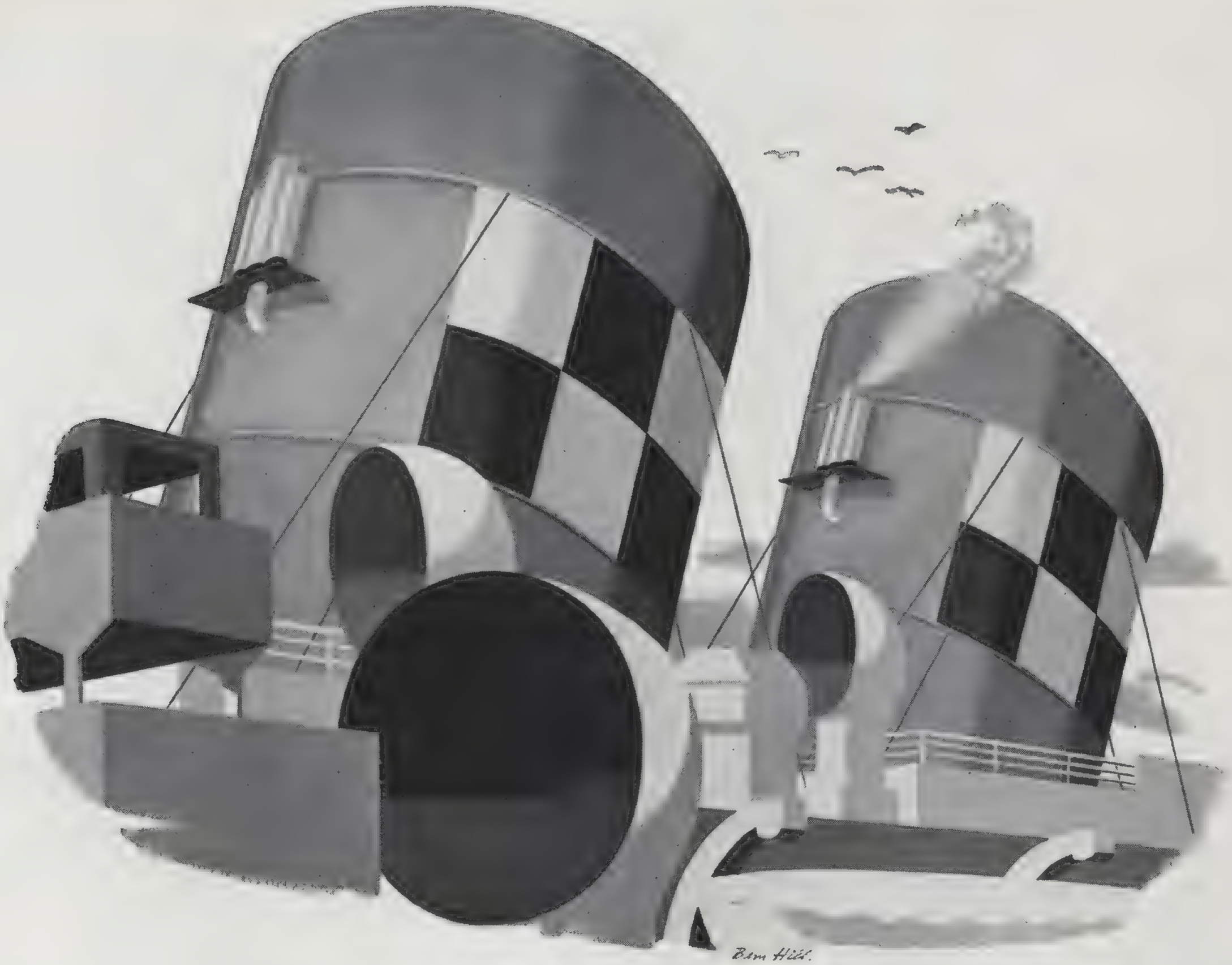
The dining room: New England Colonial, pine furnished. Silver: Watson's John Alden. Jensen.



For a formal table: white damask, bone china. The silver: Reed & Barton's Francis First. Plummer.

This is modern and traditional; Swedish-inspired, stately. Whiting's Princess Ingrid. At Altman.

SKETCHES BY MME. DE MARSAN



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WHEN the Empress of Canada noses out from Montreal and Québec into the St. Lawrence Route this Summer, she will inaugurate the sixty-first year of Canadian Pacific transocean passenger service and the first since World War II.

If you want easy-going, luxurious comfort on your Atlantic crossing . . . if you don't want to worry about weather delays . . . if you relax more in a "vacation-cruise" atmosphere that makes the 7-day crossing one of the best weeks of your entire journey... this is your ship!

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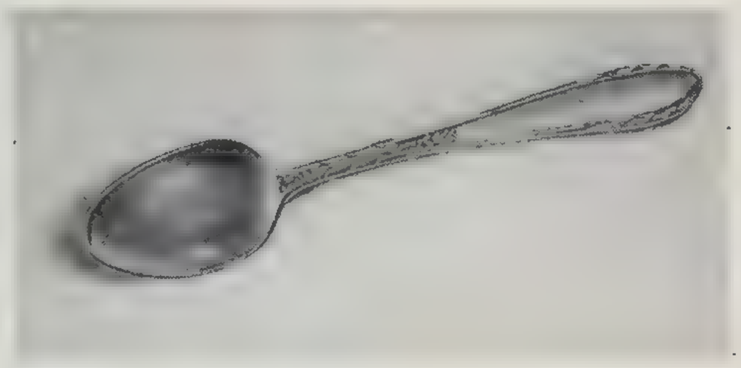
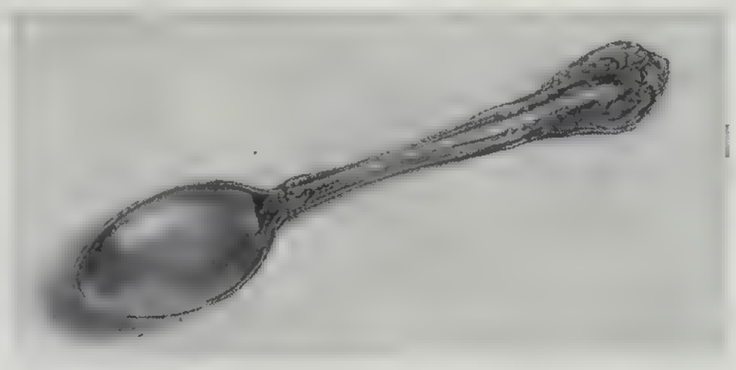
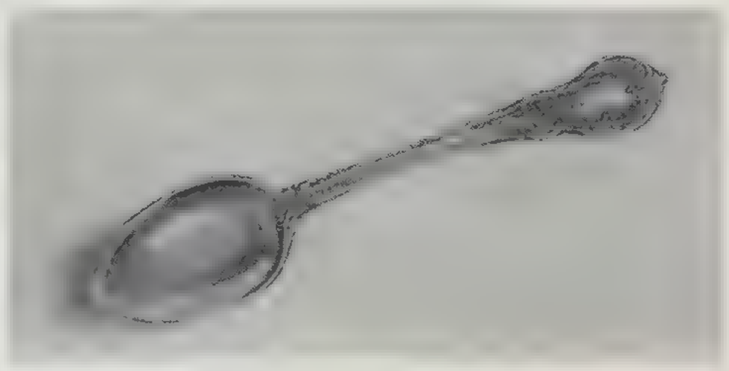


One of the simple decorated patterns, so nice to monogram. Heiress by Heirloom. Wanamaker.

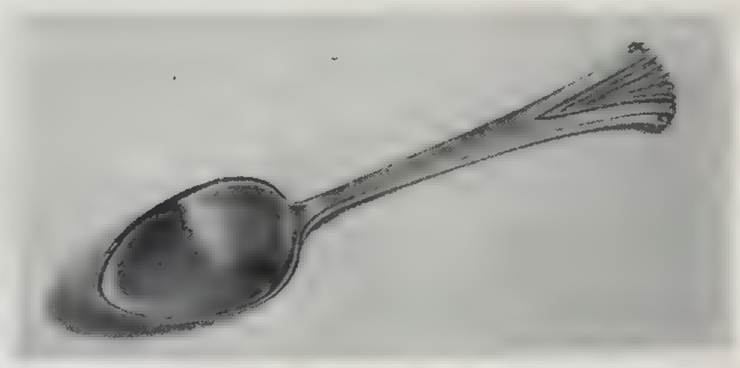


Modern adaptation from a Regency pattern, ornamented. Alvin's Château Rose. The Gorham Co.



The dining room is formal, possibly Victorian; the silver, baroque. Old Master. By Towle. Jensen.

As Colonial as Williamsburg, from an early Virginia pattern. Lunt's William and Mary. Jensen.



English Georgian, simple heavy silver. Knives are pistol-handled. Tuttle's Onslow pattern. Jensen.

Early Georgian, nicely balanced in hand, on the table. Frank Smith's Fiddle Thread. Altman.

SKETCHES BY MME. DE MARSAN

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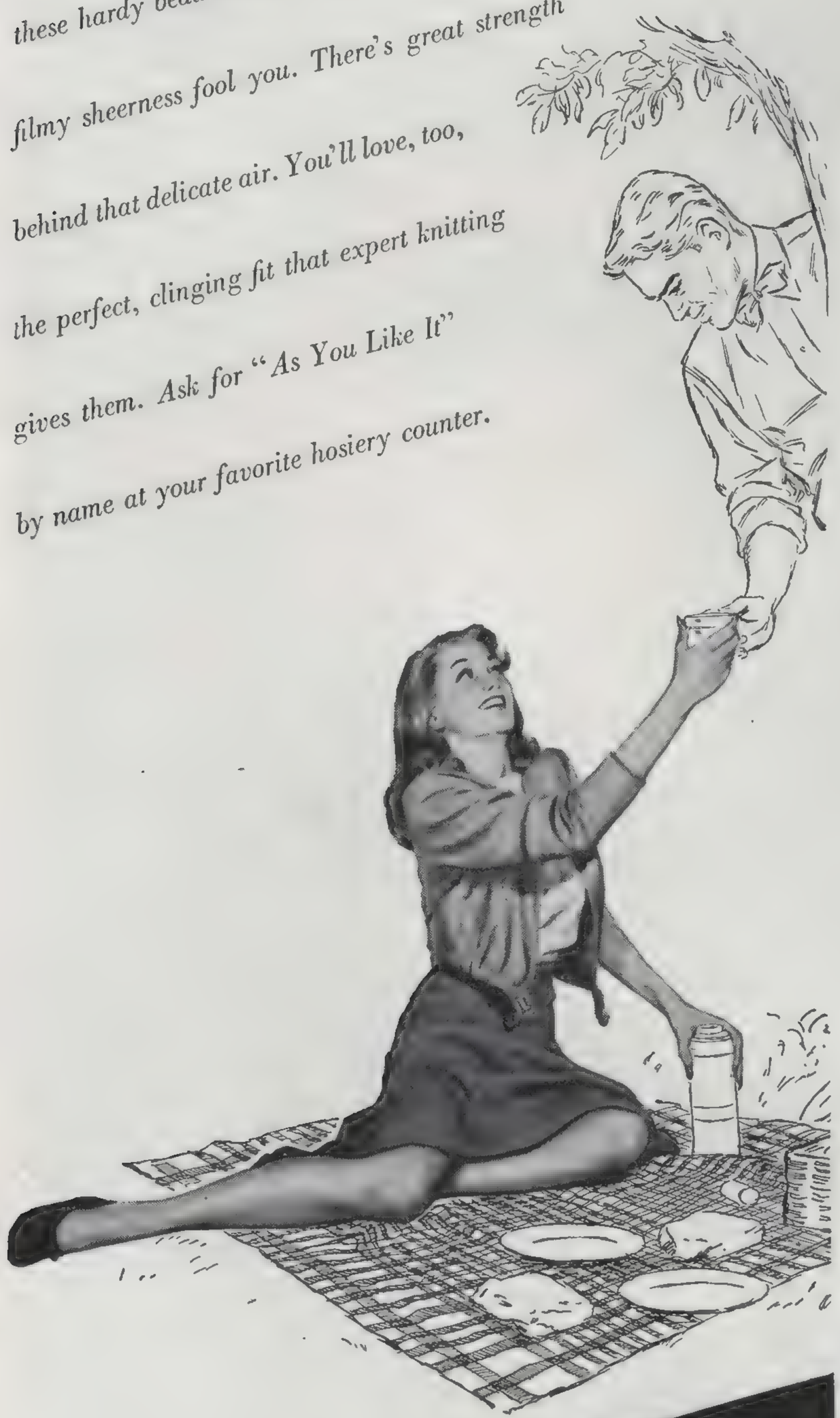

HOSIERY
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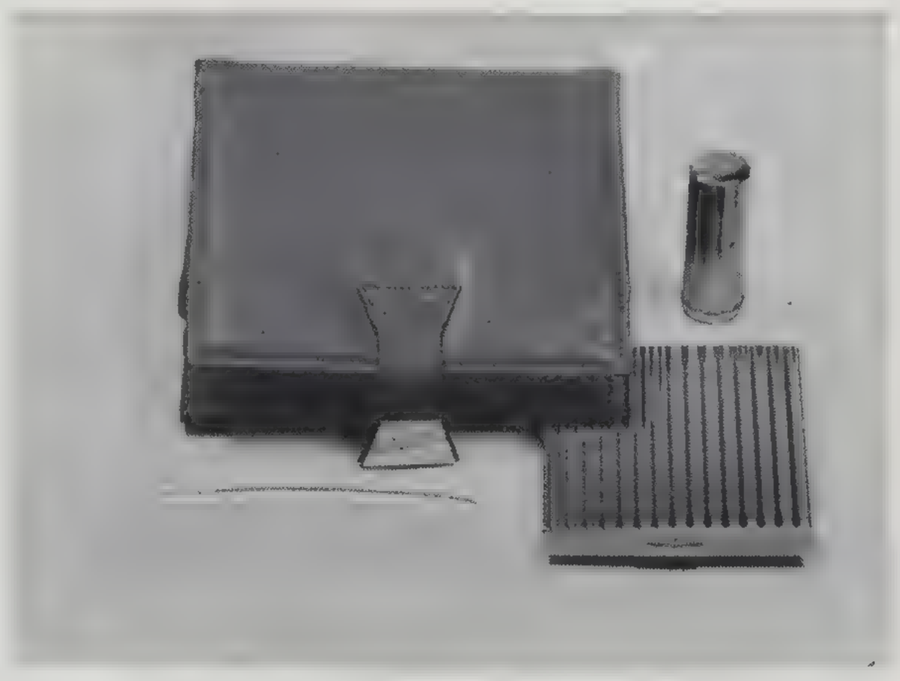
DISCOVERIES IN BEAUTY

Shown above: Ann Haviland's Lily of the Valley sachet powder and pillows. Its excellence is in its type-true, long staying accent. Lord & Taylor.

MARIE EARLE, whose creams have always had a special talent for pampering the complexion, is now concentrating on a preparation to do the same for hands and arms. Hand Cream, a fluffy, pink-tinted mixture of emollient oils, is homogenized, which means no separation of oils. Altman.

Frances Denney's Liquid Amber Cleanser is an on-with-cotton operation that is quick and leaves the face ready for fresh make-up without any further ado. Wonderful boon for rush freshenings between work and play, or any other time when saving minutes is important. Its counterpart, Liquid Crème Cleanser, does the same job in a creamy way (if you are used to working with creams). Amber Cleanser is particularly good for disturbed skin. Lord & Taylor.

Many of us have known and loved the delicate, lingering ways of Houbigant's Chantilly perfume. Now the very same fragrance dominates Houbigant's new Chantilly Face Powder—sheer-sifted, down-soft finish for your complexion. The powder comes in many different shades, for as many different skin tones. Wanamaker's will help you choose yours.



Butter-soft calf houses Kathleen Mary Quinlan's compact, comb, and lipstick. It could be a purse-within-a-purse; we like it solo too. Bonwit Teller.

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PHOTO BY J. N. FREEMAN

RKO RADIO stars, Bill Williams and Barbara Hale (Mrs. Bill Williams), play at deck sports aboard the S.S. Lurline.

Travel THAT MAKES HEARTS BEAT HIGH

Look ahead now to leisure days when you can relax and play on your way across the blue Pacific aboard a Matson ship to Hawaii or the South Seas—when you can bask in the sunshine of delightful days at sea—and enjoy the romance of moonlit skies and soft trade winds found nowhere but on the glamorous Pacific.

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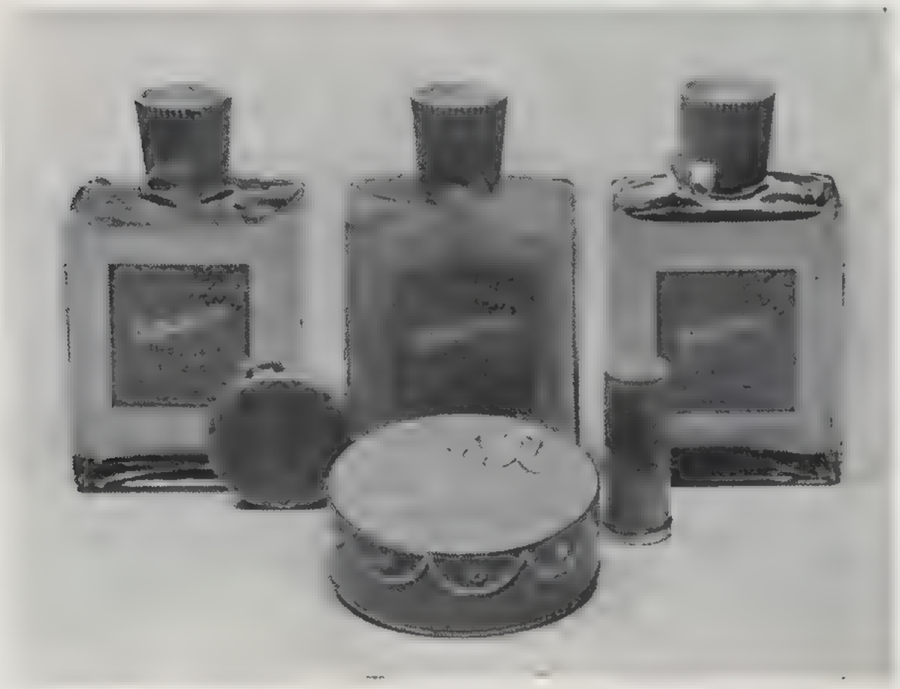
Matson plans the finest in transportation by sea and by air.

DISCOVERIES IN BEAUTY



"Débutante," Daggett and Ramsdell's new plan for Junior beauty, adds a young point of view to complexion lotions and make-up addenda. Altman.

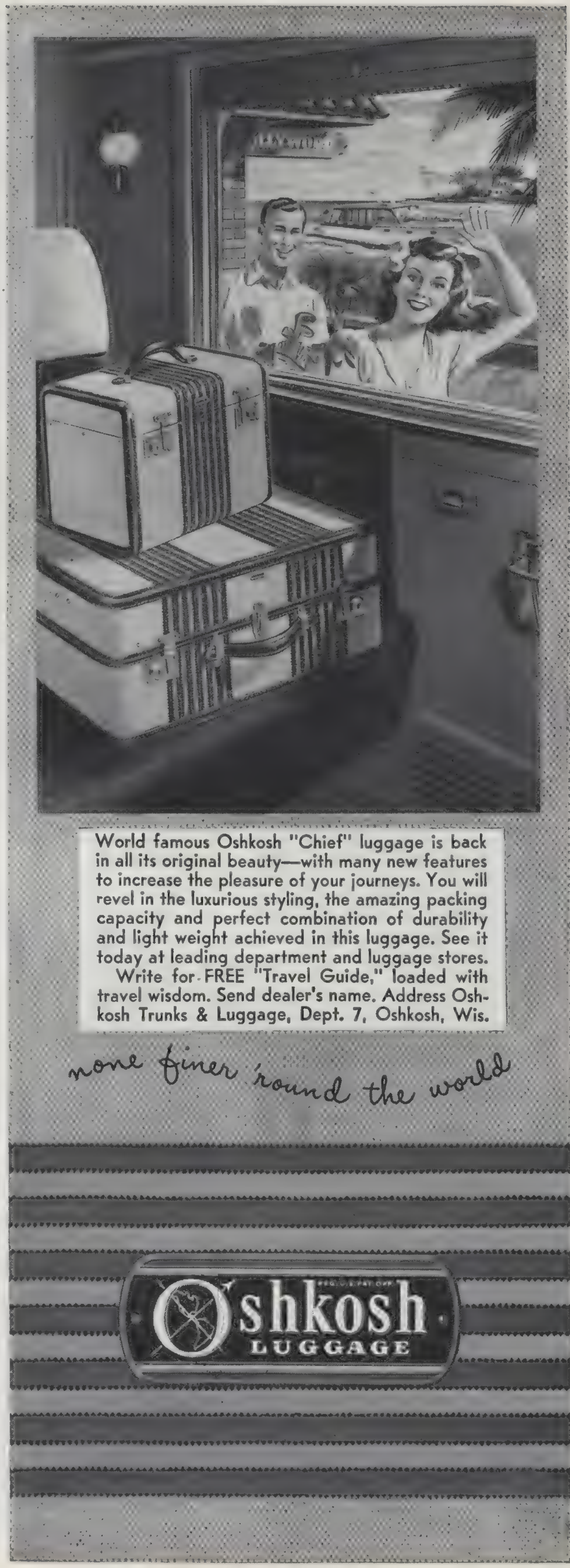
THERE is something about the "4711" family that gives a feeling of old-world charm—each little package looks like the sort of thing you might once have brought home from abroad. Back again on the post-war scene is "4711" White Rose Glycerine Soap. As we put a cake of this translucid soap to work, we remembered again the creamy consistency of its lather, the crisp after-fragrance of White Rose. Stern's.

If you want to coordinate the fragrance of your stockings, lingerie, and clothes, Mary Chess has the wherewithal. It is called Scented Lacquer, a smooth, semi-liquid brew in six different fragrances to match six well-known Mary Chess perfumes. It goes on shelves with a brush. And if you choose a scent to match a perfume—well, there you are, leaving a harmonious blend throughout your ménage. Jay Thorpe.

Hattie Carnegie is devoting a good bit of time, these days, to gift packages that are almost collector's items. One in particular, a little blue box, containing two handsome sachet pillows and a delicate bottle of Carnegie Blue perfume, could say "Thank you" to a deserving hostess.

BAKER

Aziza's purse-size Mascara Palette makes it possible for you to change from day to evening colours of mascara away from home. Bonwit Teller.



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"GORGEOUS FLASHES OF SILENCE"

BY JOHN AYRSHIRE

TRAFFIC jams in table talk, with all the confusion and discord they sometimes bring upon dinner parties, are caused less by an excess of good talkers than a dearth of good listeners. Civilized conversation is an ancient art; it has been studied by the wise men and women of every era. All of them seem agreed that to have good talkers, we must have good listeners. Samuel Butler advanced the fantastic theory that perhaps, originally, talking was confined to a few scholars, as writing was in the Middle Ages, and only gradually became general. Sometimes we wish talking were confined to a few masters and the art of listening were more generally practiced.

The magnificent Augustine of Hippo, most eloquent of Latin Church fathers, hinted that the habitual listener was a far happier man than the habitual talker—for the latter should always be acutely conscious of his responsibility in uttering words—and seldom is.

GOLDEN RULES OF THE SALON CAUSERIE

France in the seventeenth and eighteenth centuries invented and cultivated the art of the *salon causerie*—in which the lesser known guest was first compelled to listen before being invited to a more active rôle in the general discussion. But even then, talking bores sometimes got out of control. La Rochefoucauld prescribed patience and forbearance. "We should give others the time they want," he wrote, "and let them utter even senseless things, never interrupting nor contradicting them.... After having in this fashion fulfilled the duties of courtesy, we can voice our own opinions to our listeners...without a single sign of prejudice or presumption. Above everything else, we should avoid talking about ourselves overmuch."

This truth is also emphasized by Madame de Sévigné. Writing to her friend the Count de Bussy, in 1687, she quotes a friend: "To judge how much we weary others by talking about ourselves, we have only to recollect how much others, by talking of themselves, weary us."

La Rochefoucauld stresses the efficacy of silence as an instrument and a weapon: "There is a silence which is eloquent in approval as in condemnation. There is the silence of discretion and of respect. In one word, there is a tone, an air, which renders every aspect of conversation agreeable or disagreeable, refined or vulgar. But to few persons is it given to keep this secret well. All too often those who lay down rules break them themselves; and the safest we are able to give is this: *to listen much, to speak little, to say nothing that will ever give ground for regret.*"

While Paris was cultivating and perfecting the *salon causerie*, London was developing the uniquely British custom of Table Talk. As early as 1674, the pious Richard Allestree published at the Theatre in Oxford his volume on "The Government of the Tongue"—warning his compatriots against their predisposition to ungoverned glibness and collective gabble.

During the early decades of the nineteenth century, table talk attained the acme of its perfection at the celebrated dinner parties at Holland House. There the erratic Lady Holland exercised her genius for mixing a strange assortment of guests. Everyone of distinction in politics, poetry, science, and philosophy accepted her invitations—the Prince of Wales, Metternich, Talleyrand, Washington Irving. Lady Holland had been a Jamaica heiress and the wife of Lord Webster when she eloped with Lord Holland. With this unconventional background, she was frowned upon by the more unbending Tories—particularly as the Hollands stood for "Progress."

MACAULAY AND SMITH

Two bright stars of Lady Holland's long dining table were the youthful Thomas Babington Macaulay and the famous wit, Reverend Sydney Smith.

Everyone became silent as omniscience poured from the lips of Macaulay. Macaulay was a monologuist, a monopolist of conversation. His listeners were astounded at the Niagara of knowledge that fell from this "book in breeches." But even such a wonder could become tiresome.

A sharp rat-tat-tat from Lady Holland's fan brought silence. Her fan was her sceptre. "Now, Macaulay," the aging dictator of London's most famous dining table would cry out, "we've had enough of that! Give us something else!"

After one of Macaulay's monologues, Sydney Smith reproached him slyly: "Now, Macaulay, when you are gone, you will be sorry you never heard me talk." For Reverend Sydney Smith was even more famous as a talker than the rising young historian. And yet they were friends. Once when Macaulay was ill, the churchman called, found his friend in bed, and reported: "He was more agreeable than I have ever seen him. He had some gorgeous flashes of silence!"

As for the Smith of Smiths—as his biographer names him—he has left a reputation as the uncontested master of table talk. Smith was evidently the prototype of the delightfully articulate clergymen in the satires of Thomas Love Peacock, the ancestors of the princes of paradox who strut through the comedies of Oscar Wilde and even the diatribes of Bernard Shaw. He never monopolized the conversation, and yet somehow or other, it always took its tone from him. Guests were thrown into

(Continued on page 164)

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THE SOLE OF FASHION

"FLASHES OF SILENCE"

(Continued from page 162)

an uproar by his seemingly spontaneous, but perfectly timed remarks—even though they never could recall just what it was the Reverend Sydney had said. One such paradox, however, has been preserved. Someone had spoken disparagingly of George Grote, the then famous historian of Greece—a mousy little man with a domineering wife.

"But I like them!" Sydney Smith sprang gallantly to the defense of his friends. "I like them both. I like him—he's so ladylike! And I like her—she's such a perfect gentleman!"

Smith was no unconscious wit. He had made a serious study of the whole art and craft of the witty man; and he warned against the abuse of this gift. A mere wit quickly degenerates into a performer, trying for a laugh at the expense of some fellow human. Professional wits may be courted for the amusement they afford, but are seldom, in Smith's opinion, respected for the qualities they possess.

THE LISTENERS' RÔLE

Smith recognized well the dangers confronting the woman or man with a reputation as a "good talker," reputed to be witty in dinner-table conversation. The wit, Sydney Smith confesssed frankly, can no more exist without an audience than he can exist without air. If his audience be small, or inattentive, or if some new funny man defraud him of any portion of the applause he feels is his due, the witty fellow sickens, fades, is extinguished; for, asserts Sydney Smith, "the applauses of the theatre in which he performs are so essential to him that he must obtain them at the expense of decency, friendship, and good feeling."

Smith pleaded eloquently for those gorgeous flashes of silence he discovered in Macaulay's bedroom. Silence provided the necessary counterpoint essential to good talk—the background for rhythm, tempo, variation, timing. The perfect dinner guest must be a good listener—that he had discovered. (Ironic that the inveterate talker is always crying aloud for the perfect listener.)

For the listener, Smith believed, inspires you with confidence, makes you talk, and talk without fear of malicious misrepresentation. "You feel that you are reposing upon a nature which God has made kind, and created for the benefit and happiness of society."

Such a perfect guest, this most sought-after diner-out writes, "acknowledges superiority, delights in talent, shelters humility, pardons adversity, forgives deficiency, respects all men's rights, never stops the bottle, is never long and never wrong, always knows the day of the month and name of everybody at table, and never gives pain to any human being."

Fashions in table talk change

(Continued on page 166)

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"GORGEOUS FLASHES OF SILENCE"

(Continued from page 164)

with the times and the assembled company. According to Bernard Shaw, it became soberly brilliant at the gatherings of the Fabians in the eighties and nineties—although Mr. Shaw admits, in his recent rather left-handed tribute to the late H. G. Wells, that the "Prince of Talkers" of his generation was Oscar Wilde. In the company of such talkers as Hilaire Belloc and Gilbert K. Chesterton, the Cockney Wells, even with his high-pitched voice, could hold his own, and, commendably, in that brilliant company, never sought to "put on a performance."

Experts in the psychology of speech insist that speaking is a habit and, like a habit, tends to become mechanical and repetitive. Undisciplined and uncontrolled, this habit may become a disease—its symptoms gabble and babble. The psychologists have a word for this—*glossolalia. Glossolalia* is our old theological friend "the gift of tongues"—more respected and more admired in other ages than our own, which has had its fill of words devoid of meaning and sincerity. Be on guard, a French philosopher warns us, against the semi-educated who imagines himself capable of talking about everything, no matter what, and, given any audience, does so at random. The greater his incompetence, the greater his glibness—"so simple do all things appear to one who knows nothing!"

THE RULES OF THE GAME

Reviewing the words of wisdom that have been written concerning the art of conversation and the art of listening, we find these hints for good talk.

1. Do not monopolize the conversation. Do attempt to dominate the conversational group.

2. Therefore, *"Never long, never wrong."* Avoid embarking upon long, detailed anecdotes.

3. Do not talk about yourself overmuch; do not quote yourself. Do not indulge in self-endearing reminiscence.

4. Do not interrupt brusquely or abruptly.

5. Cede courteously and graciously before entrenched and obstinate prejudice—remembering with Ambrose Bierce that prejudice is nothing more than a "vagrant opinion without visible means of support," and is bound sooner or later to condemn itself.

6. And finally, perfect yourself in the use of the invaluable instrument of attentive silence.

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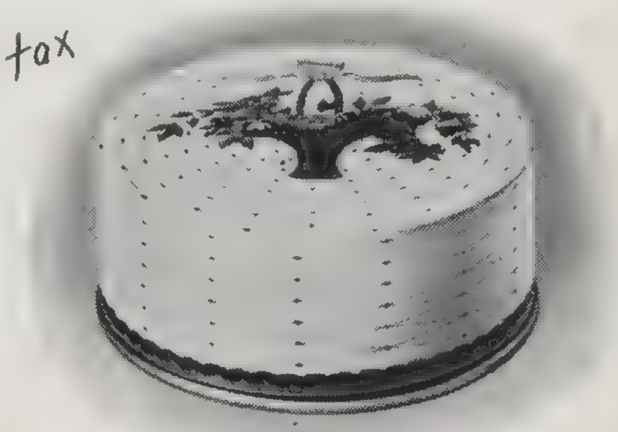

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THE IMMEDIATE DANGER

(Continued from page 121)

in the globe, all potential breeders of great power wars, have been vastly extended.

Europe for the first time in modern history is completely prostrate. The destiny of the Old Continent depends not upon its own decisions but upon those of extra-European powers. Unless its 300 million peoples can somehow recover to the point wherein through unity they become strong and can guarantee law and order for themselves, they will remain a major source of danger of great power conflict. The same situation applies, of course, to the 500 million people of China as well as the 500 millions of the vast Colonial areas of Asia, stretching from the Dutch East Indies through India and the Middle East.

The problem, moreover, is immensely complicated by the fact that the relative strength of Britain has so declined that she is incapable, even with what remains of her Empire, of assuming her traditional rôle of the world's policeman around the marginal seas of Eurasia. The retreat of Britain from the Mediterranean, the Indian Ocean, and the South China Sea, while not complete, is none the less real. Only Russia, sprawling across the Heartland bordering Europe, Asia, and the Middle East, and America, which is at present encamped upon the shores of these unhappy lands, remain as dominant powers.

The present Greek crisis and the British request for American aid in its regard have served dramatically to highlight the new situation produced by the fact of British weakness. The Empire can no longer be counted upon as the shield of the American Republic in those distressed areas of the globe. For the first time in our national history we must assume virtually on our own responsibility the defense of our own interests in such outlying areas of vital concern.

VACUUM AREAS

We must face the sober proposition, therefore, that nearly 70 per cent. of mankind live at present in vacuum areas, most of which are of deep concern to American interests and security. Added to this is the fact that the vast majority of these peoples, except those of Western Europe, are politically immature. Their social and economic levels are far below the standards necessary for stability in our atomic world. This dangerous state of affairs has arisen, moreover, at the very moment when the advancement of science, speed of transport, and interdependence of peoples has so shrunken the

(Continued on page 168)

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THE IMMEDIATE DANGER

(Continued from page 167)

globe that disturbances arising in even the most remote parts immediately involve the interests of all.

Such then are some of the major *facts* of our contemporary world. What of the *forces* at work in world relationships? There are several of these, but two, it seems to me, are of primary importance.

The first concerns the appalling advancements being made in the field of science. This applies not only to atomic energy but to all other gadgets of our modern civilization, together with the wonders of chemistry, biology, bacteriology, astronomy, and other related sciences. The point about science as a major *force* in the world of the future is that nothing can stop its development despite its terrifying implications. It must enter into the calculations of all phases of national policy, domestic and foreign. It forms one of the overwhelming forces of our contemporary age. It will assure the destruction of our way of life unless means can be devised for effective world control.

PRIMARY NEEDS AND DILEMMAS

The second major *force* to be considered is the almost universal rise of the social, political, and economic consciousness of the masses of mankind—not just American, British, and Russian, but particularly those three quarters of humanity inhabiting the "vacuum areas" of Eurasia. If these people were docile by nature, if they were still willing to submit to old forms of rule, there might be some promise of the maintenance of order among them by the old systems of control. But they have become awakened and are today in revolt. Unless means can be devised whereby their primary needs and longings can be at least partially satisfied, they will become dangerous and insistent sources of major disturbance. The warnings of the crisis in China, Greece, India, and elsewhere are too apparent to be ignored. They are further highlighted by the gravity of the issues under consideration at present in Moscow.

It is evident, therefore, that the forces of science and the forces released by the stirrings of the great masses of under-privileged and backward peoples of the globe have a profound effect upon the power positions and interrelationships of the Big Three. These in turn give rise to the following major *dilemmas* of world statesmanship.

The first of these *dilemmas* derives from the fact that a few scientific minds—a precious few scientific minds—are uncovering secrets which can destroy humanity and civilization, at a time when mankind in

(Continued on page 169)

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Ohio Bldg., Toledo
Cleveland Hotel Bldg., Cleveland
Netherland-Plaza Hotel, Cincinnati
Hotel Statler, Detroit

THE IMMEDIATE DANGER

(Continued from page 168)

the mass is unprepared for the development of political and social controls necessary for self-preservation. We are literally faced with the problem of dealing with a life and death factor in human relations, even as we are learning how to deal with it!

The second *dilemma*, of special significance to America, arises from the problem of how to develop and impose the necessary social controls in this atomic age, both domestic and worldwide, without thereby losing freedom. This *dilemma* must somehow be resolved, for it is the meaning of the atomic age of science and machinery. The price of our failure to adjust human affairs to its challenge will be destruction of civilization.

Any consideration of such a goal, however, gives rise to concern over the third *dilemma*, i.e., the fact that national sovereignty, the nation state, is no longer capable of protecting the security of peoples owing it allegiance. The modern state today is too puny in relation to the mighty forces of world relations to guarantee alone the safety of its citizens. There is, therefore, a necessity for the development of a larger allegiance of world sovereignty under world law, from which all peoples may derive protection and the common development of human welfare. How to make the necessary transition from national sovereignty concepts to those of world government is probably the major *dilemma* of the age!

The difficulties involved in this transition are especially highlighted by the fourth *dilemma* of contemporary world relations, i.e., that nations and peoples exist at present on vastly different levels of thought, political experience, and economic development, at the very moment in human history when they should be working together on the same level to facilitate the kind of cooperative effort and mutual understanding necessary in the achievement of peace and security. In working out a world system, therefore, we are faced from the very beginning with the terrific handicap involved in the lack of common principles, standards, and ideals which motivate the actions and purposes of the different nations of the globe.

The moral and political equivalent of security for all under the United Nations must, however, somehow be resolved. The atomic age cries out its necessity, even though the people still ignore it.

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DECORATOR'S NOTES

(Continued from page 144)

teristic bent leg is achieved by sawing into a solid block of wood, inserting other pieces and bending them together. This same process, used to join pieces, is so carefully done that, while glue is used, it is actually not needed....

A well-known architect, George Nelson, has designed a series of pieces along architectural lines, to relate to the architecture of the house. Particularly good are his storage units. Chests in red wood with touches of black and chrome have easy-moving two-finger drawers, well-planned trays and shelves. Smaller chests in natural walnut with simple, strong gilt handles are also exceptionally useful. (These are already at Bloomingdale's.)...

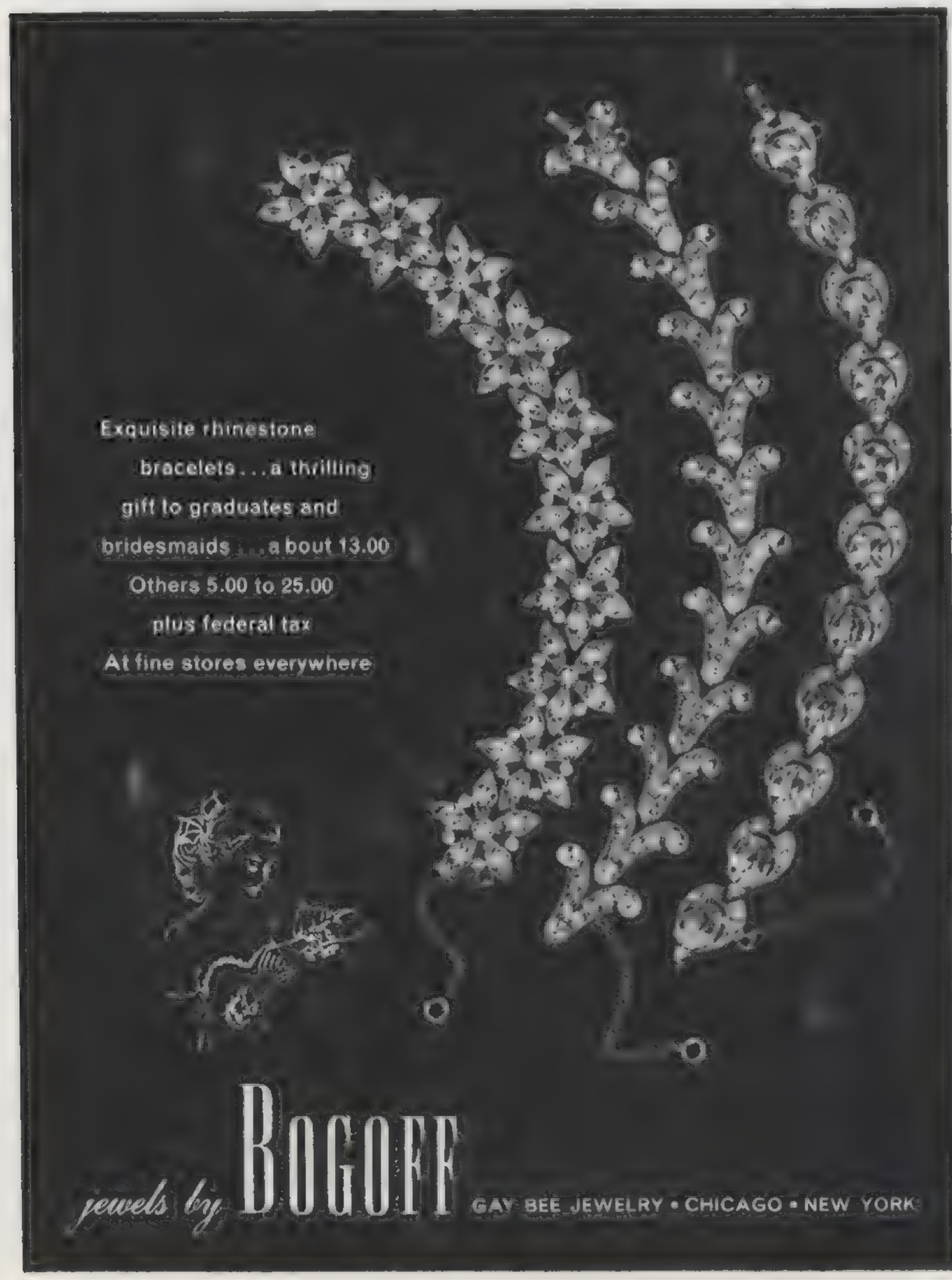
Aluminum garden furniture, one third as light as iron and non-rustable, is a post-war newcomer. Some of this furniture follows simple classic lines, on an oversize scale. There also is stylized Chippendale, with unusually wide seats. Sheraton, Phyfe, or Victorian designs taken from old New England pattern moulds are available, and garden benches in delicate modern fruit patterns as well. (Some of it has a very practical feature: it can be knocked down, stored or shipped in flat boxes, and rapidly put together again with the aid of a wrench and an instruction book.) This furniture is so well made that it is ideal for indoor use; it comes in wonderful colours—pink, white, green, blue; or can be painted a special colour to your order...gilt or black, for example. A set of chairs and a dining-room table in gilt has just been installed in an embassy in Washington. (This furniture is at The Mayhew Shop in New York.)

LIGHTING

An experimenter with modern, architectural lighting, Thomas Kelly has installed his systems of suffused, indirect light in shops, offices, and houses in this country and, among other places, in a palace in India. He feels that lamps, overhead lights, and all visible fixtures will one day be entirely obsolete except for decorative purposes; to take their place, he has developed many devices for hidden, indirect glow. He often uses indirect lighting concealed above eye level, but sometimes he uses it below eye level. Controlled beams spread from ceilings, walls, cornices, or other architectural details. He hides light in ornamental objects, uses luminous ceramic-coated panels of heavy plate glass with light radiating from behind them. These last are installed in walls or ceilings....

"Limited Editions" lamps by Lightolier have a new device called

(Continued on page 173)



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DECORATOR'S NOTES

(Continued from page 172)

the Glaremaster; an inverted, down-pointed bulb directs illumination above and below eye level, channels light where it is most needed. These lamps come with handsome dull ceramic bases, huge, simple shades in hand-woven rough wools designed by Dorothy Liebes. (They have a gadget called the Shade Levelizer, an engineering trick to keep shades exactly horizontal at all times.)

FLOORS

Some of the best new rugs and carpetings are made of cotton.... One, of tightly twisted cotton loops on a heavy, cotton back reinforced with coating is called Boucléweave. It has a wonderful, dull, stringy texture; is extremely practical—costs half as much as a fine wool carpet. Boucléweave comes in seventeen good shades, takes to clear bright dyes. (The same texture without the heavy backing is available for upholstery.)...A handsome, thickly woven carpeting woven of two shades of Manila hemp is now being made in California. This comes in three-foot squares, costs about $108 to cover a nine-by-twelve-foot area at Edward Fields.

Hemp squares in rough matting are back again after the war, cost about $75 for an average size rug at Bloomingdale's....

There is a handloomed wool carpeting—sheared and looped at random—which is one of the best new floor-coverings on the market. It comes in a range of sixty colours (special shades can be ordered at a ten percent additional charge), and can be had with carved border patterns....

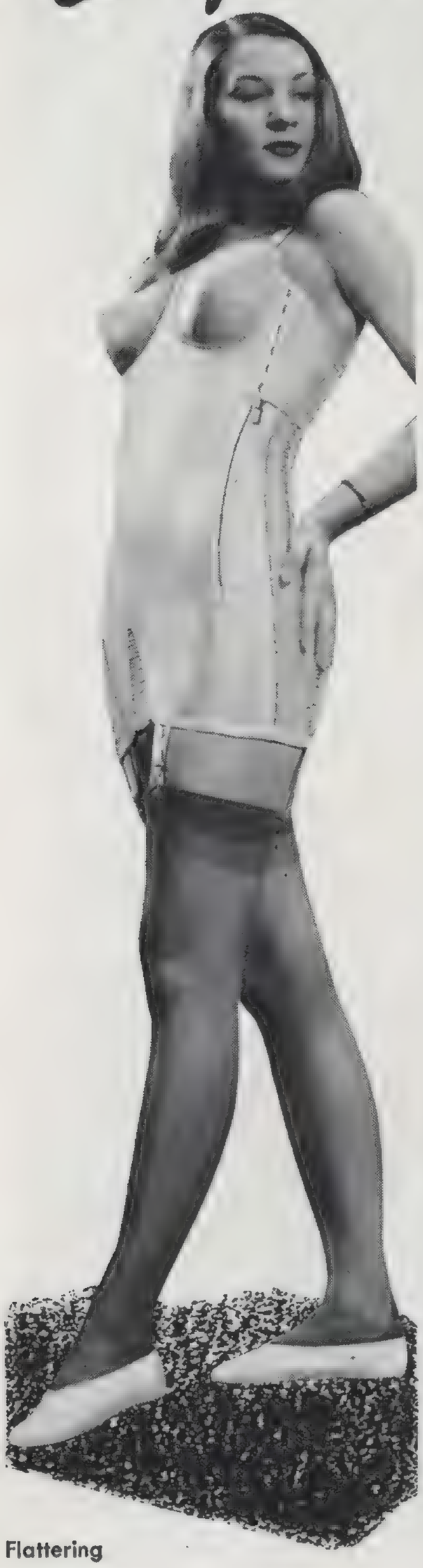
The decorators Kelly-Scoville have developed new ideas in painted floors. They paint them with white marine paint, then lacquer them or stain them black and stud them with nailheads. Other suggestions: they use large sheets of plywood stained gun metal colour, dulled with a white wax; set squares of waxed leather laminated on plywood, to look like tiles. For summer décor, they cover floors with strips of rattan sewn together, or protect wool carpets by tacking awning-stripe canvas over the entire floor.

DECORATIVE ACCESSORIES

An artist-craftswoman named Alice Donaldson designs tiles to match decorative ideas of designers in other mediums. She can, for instance, adapt the design of a chintz to tiles. For one decorator she made a set of tiles with the design of a single rose, to be used for the tops of outdoor tables; a set of flowers

(Continued on page 175)

Miraculous Deception



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SOUTH AFRICAN CONTRASTS

(Continued from page 127)

you wonder why Durban is so often described as the most English city in South Africa. Yet, so it is, as far as the Europeans are concerned, just as Pretoria is the most Afrikaans of the Union's cities.

Thirty-six miles north of Johannesburg, about 500 feet lower (altitude 5,100), Pretoria is also about five degrees hotter. Johannesburgers like to say that you see evidence of the climatic variation in the slower tempo of life there; the Pretorians say it is easier tempo. The flaming hibiscus and the luxuriant poinsettias are often woefully nipped by frost on the Rand, but flower gorgeously in Pretoria where, also, the jacaranda tree is at its glorious best. Every September or so, the streets are bathed in terrific masses of mauve flowers—the pride of the Pretorians, the despair of every artist who persists in trying to paint the unpaintable.

There is more in Pretoria, however, than tropical flora. There is politics, which, after the cinema, is the country's chief form of entertainment. Some people go so far as to call it a major industry. Here you are repeatedly reminded that the Europeans of South Africa are Boers and Britons and, therefore, there are two languages, English and Afrikaans; two flags, the Union Jack and the Union Flag; two national anthems, "The King" and "*Die Stem*" ("The Voice of South Africa"), neither of which, by the way, is official; and two capitals. Pretoria is the administrative capital, the seat of Government, and was made so to please the Boers. Cape Town is the legislative capital, to satisfy the British. Every January the Government takes a thousand-mile train journey to Cape Town to sit for four or five months making laws in the House of Assembly on the slopes of Table Mountain. (All Cape Town, in fact, seems to lie on the slopes of Table Mountain and its companion peaks, which give it one of the grandest settings in the world.)

All roads and railways (State-owned) lead from Cape Town. They lead—through the southern sun-splashed vineyards, which are worked largely by a half-breed, feckless folk who draw a daily ration of wine as part payment; or through the Garden Route to Port Elizabeth, where the Feathermarket Hall is a reminder of the days when fortunes were made out of ostrich farming; or through the Hex River Mountains (Hex is a witch, and they look it) on to Kimberley, the diamond centre; or to Bloemfontein, capital of the Orange Free State, which, when the Government was shared out between Cape Town and Pretoria, was given the Court of Appeal as a consolation prize; and so on to Johannesburg again.

All roads lead to the Golden City—where, every ten years or thereabouts, gold fever seizes the population, unless there's a slump on the Stock Exchange instead; where the air, at 5,600 feet, is like wine, except when it blows the dust of the mine-dumps into your teeth; and where sixty years ago there was bare veld, but now there is a university, a symphony orchestra, and an annual opera season. Yet there is still plenty of bare veld a few miles out to retreat to when you tire of city sophistications in hotels and cinemas, of high-pressure salesmanship in the shops, and the "no parking" signs in the streets.

ADDITIONAL INFORMATION...

After the publication of the article on the Rockefeller Foundation which appeared in the March 1 issue of Vogue, an additional fact was made available which Vogue believes is of interest. The Rockefeller Foundation has spent ninety million dollars of its *principal* in the last thirty-three years, the sum total of its gifts *from income as well as capital* comes to approximately three hundred and sixty million dollars.

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DECORATOR'S NOTES

(Continued from page 173)

and bird designs for the bedroom mantel of a country house. She also executes decorative designs on canvas (notably the great murals for the Ford Company), does many-panelled screens, including one of *découpage* butterflies and mother-of-pearl on black, designed for the newly decorated Fairmont Hotel in San Francisco.

Miss Donaldson has also developed a process of laminating fabric, paintings, and other materials into thick sheets...something she calls Plasdecor. Laminated chintz, or wallpaper, for instance, can be made into tabletops, dressing tables, furniture, screens, and even floors.

For Ruby Ross Wood she used natural linen with a border design of beige leaves for the tops of two round bleached-wood tables. These made excellent dining tables to be used indoors or out, without a cloth. Sometimes she uses gold- or silver-processed fabrics for plastic table tops and trays; uses marbleized paper for lamps, for bathrooms, for *trompe l'œil* architectural effects on doors, floors, baseboards....

Plasticized fabrics have also been developed for liquid-resistant tablecloths. Patterns of daisies, shells, and stylized pineapples have been used by the textile designer Marion Dorn for informal table-covers. Also Miss Dorn designed weather-resistant upholstery fabrics for outdoor furniture, curtains for porches and windows—these come in three or four patterns. A particularly good design is of leaves in three shades of grey and yellow on a white ground, or in four shades of green, brown and yellow—these fabrics are called Gaytex.

NEW INSULATION

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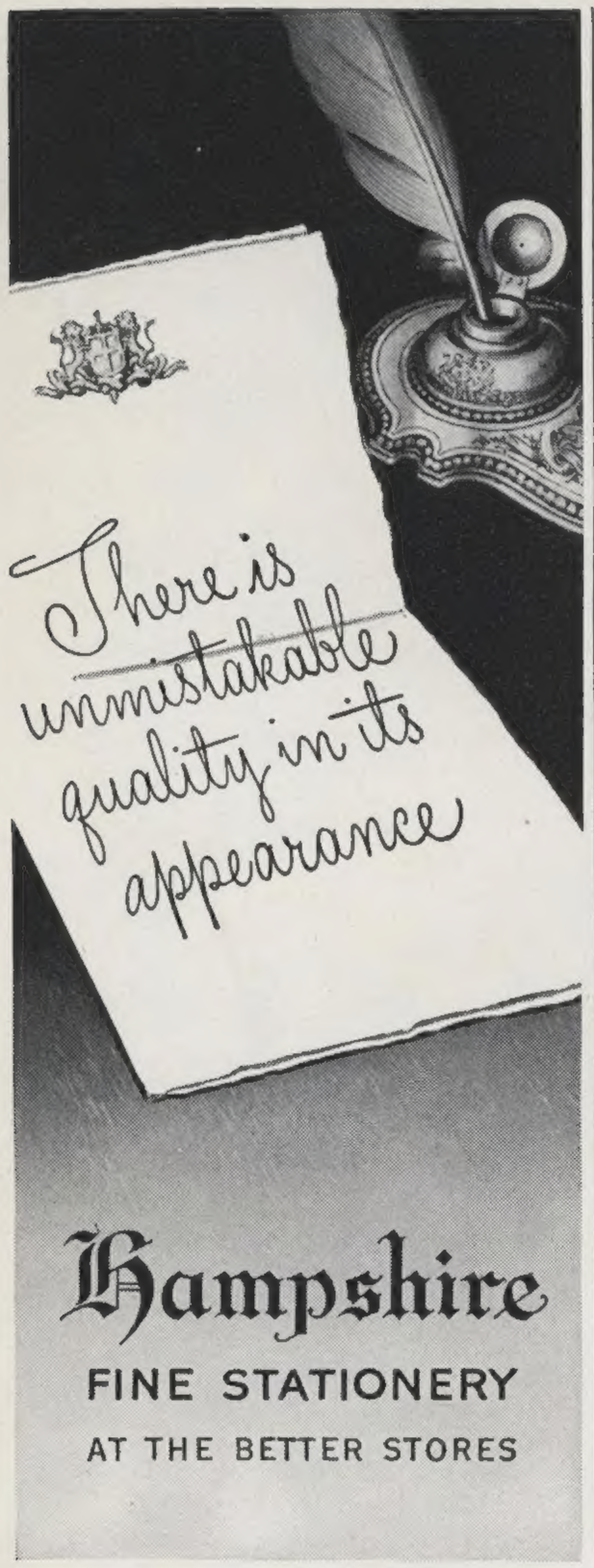
MISCELLANEOUS TIDBITS

The decorator James Pendleton has evolved various ways of setting off and framing pictures. He mats them in marbleized or tortoise-shell patterns, frames them in a colour that matches a shade in the picture itself. For example, a pair of Chinese rice paper prints are matted in a wide area of green marbleized glass; framed in bright pink to pick up a colour in the prints. He frames six or even twelve prints on

(Continued on page 176)



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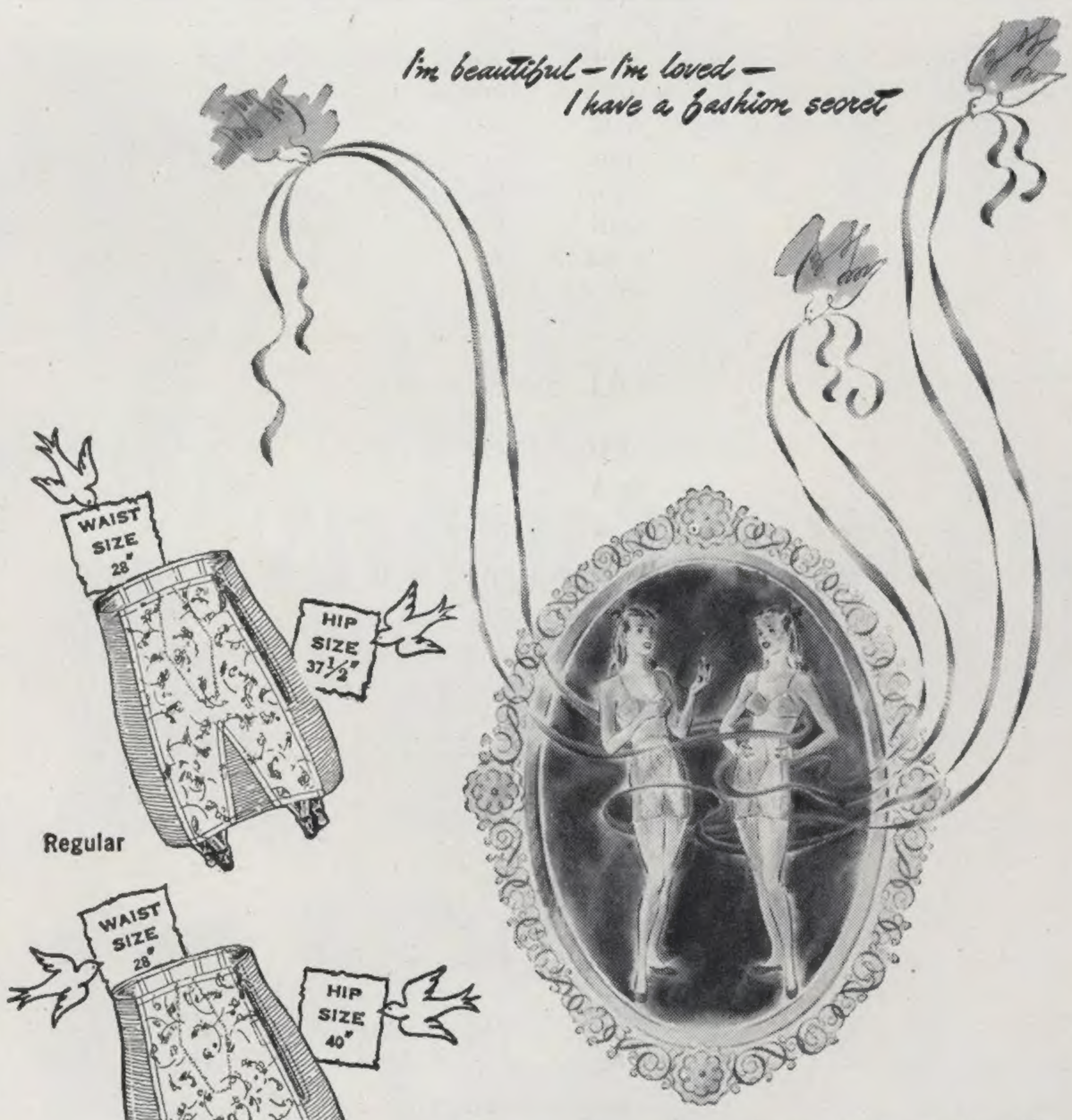

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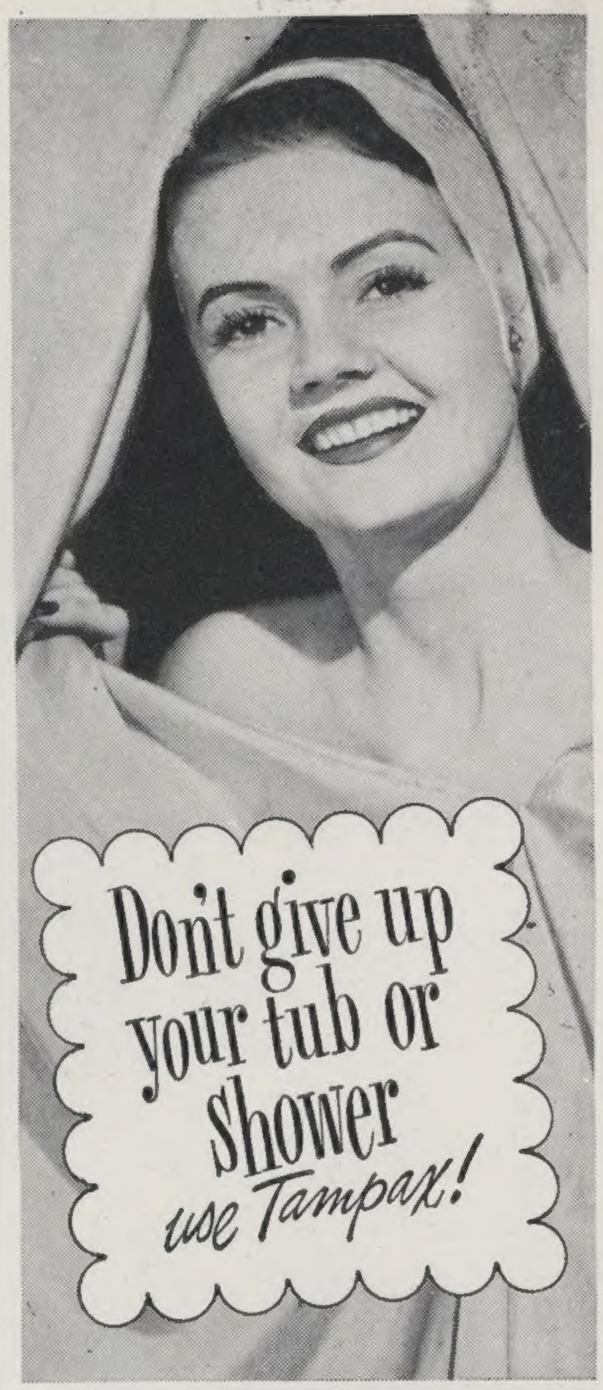

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DECORATOR'S NOTES

(Continued from page 175)

one huge mat: one group of French bird prints on a pink paper mat are framed in gilt and white. He sometimes does exactly the opposite with bold, strong water colours—covers them only with glass, with no frame, no mat.

AVAILABLE AGAIN

Screens of plain natural bamboo, imported from Japan by Finsven.... All-white transparent Limoges bone china, at The Mayhew Shop.... The famous Rowantrees Kiln pottery made in Blue Hill, Maine—simple shapes, dull pottery shades: creamy beige, yellow, grey, blue, grey-black. Also in stock at America House, sturdy, beautiful coloured glass from Blenko, the West Virginian glass blowers: heavy goblets, drinking glasses, decanters, and sandwich plates in ruby red or green, or iridescent white ringed in red.... For informal country households, stainless steel tableware with strong handles of teakwood, cherry, or ash is another find at America House.

VOGUE DESIGN FOR DRESSMAKING

S-4794

Two second sights of the Vogue Design for Dressmaking on page 137. Suit dress No. S-4794 has an outsize Peter Pan collar, cuffed-back slim sleeves, a deep applied band low at the hipline. Sizes 12 to 18 (30 to 36).

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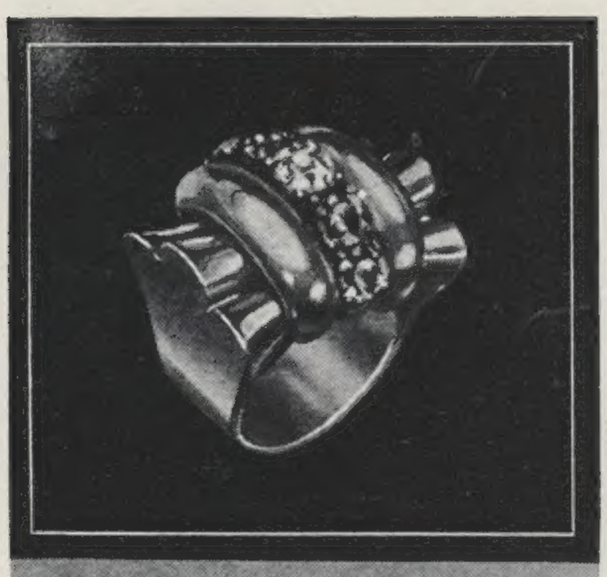


New Paris design gold ring with rubies and diamond

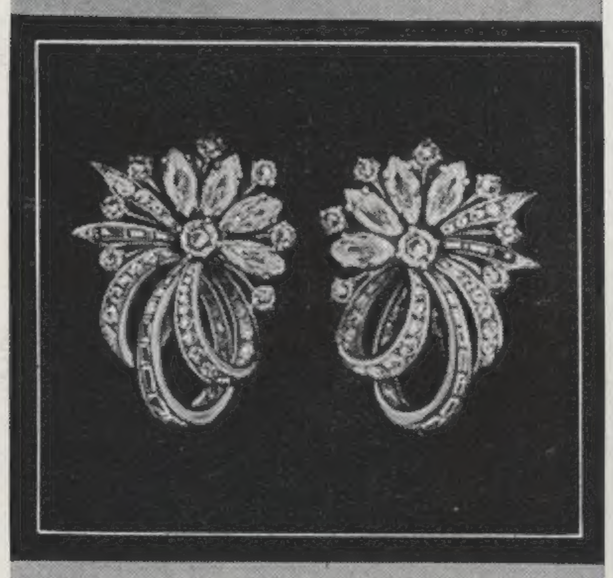
•

Platinum ear clips with marquise and round diamonds

•

A clip of gold lace and diamonds

PAT. PENDING ON ALL DESIGNS SHOWN



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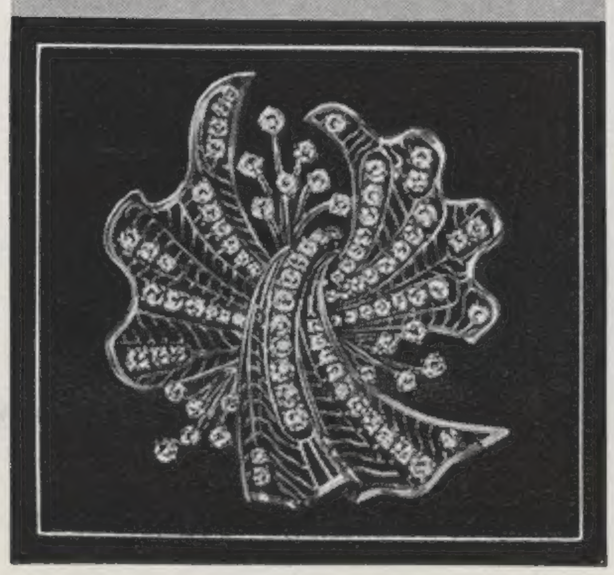

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